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No. 1148.  
[New Issue.]

SATURDAY, MAY 5, 1894.

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BAR MAGAZINE for MAY contains, among other articles of interest:—A BEGINNER. By RHODA BROUGHTON. Chaps. 13-14.—VOLTARE'S FAVOURITE MORALIST.—A LEGEND OF GRANADA.—THE LAST OF THE THRUSTONS.—HORACE WALPOLE.—RALPH INGLEFIELD'S REVENGE.—BY RIGHT OF WOMANHOOD.—AN INTERLOPER. By F. M. PEARD. Chaps. 13-16; &c.

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SATURDAY, MAY 5, 1894.

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## LITERATURE.

*Marcella.* By Mrs. Humphry Ward. In 3 vols. (Smith, Elder & Co.)

THAT *Marcella* is a good novel, and a very much better novel than *Robert Elsmere* or *David Grieve*, would seem to be the unanimous verdict of its readers. It may be not amiss to consider the reasons of this clear superiority to its predecessors.

Mrs. Humphry Ward, in a quaint preface to *David Grieve*, defended with great energy her choice of theme and treatment in that book, and in *Robert Elsmere*. Undoubtedly, fiction in prose has been successfully written with so infinite a variety of aims and ideals, written so lightly and loosely, so sternly and strictly, so waywardly and airily, so straightforwardly and precisely, that it is impossible to say what is or is not a novel: what a novel may or may not contain. But one thing is certain. If a novel be fantastic, capricious, a curious combination of humour and philosophy, and wisdom and wit, constantly digressing and divagating, a thing of whims and fancies: why, if the writer be a writer of genius, he may discuss the differential calculus or Home Rule, death duties or the North Pole, at any point in his narrative. But if a writer sets out with certain strong convictions concerning matters in which the truth, whatever it be, is a question of spiritual life and death to the majority of civilised men: matters, too, intimately connected with scholarship and learning of many kinds: then, a fair treatment of those matters in a novel is impossible. A man's loss of faith in traditional Christianity is a possible theme for a novelist, if minute detail, points of critical scholarship, be avoided, and the tragedy, or tragi-comedy, be presented with the strong and human features of its spiritual drama. But some readers of *Robert Elsmere* were perpetually leaving their chairs, to consult their books: "Yes! but So-and-so has answered that in his first chapter." "That view is shaken by the discovery of such-and-such a document." "They are beginning to question it in Germany." "Perhaps so, but even the Vatican Decrees do not demand that." "Where did I put the last number of the *Something-or-other*?" Now, few readers care to read novels under those conditions. Imagine a novel turning upon a scholar's change of view about the Homeric problem, written by an ardent advocate of the "advanced" view: imagine the scholarly reader exclaiming, "Very likely, but Wilamowitz-Moellendorf is not infallible," and "Wolf would not maintain that now." It would have been possible to let the reader understand, that

critical studies in history had destroyed Elsmere's old faith, without any unfair or inartistic treatment of the matter; but Mrs. Ward was not content with that. She introduced definite examples of the historical difficulties, in a way necessarily superficial, and therefore unfair. It would have been at once fairer and more artistic, more reverent and more scholarly, to have prefaced the story by a reasoned and elaborate essay upon the question. As it is, the treatment hurts the feelings of orthodox Christians, and must irritate those of scholars, orthodox or not. A second blemish was the description of the orthodox Christians. Consumptive, emaciated, hectic, wasted, unearthly, gaunt, worn, thin, starving, ascetic, mystical, passionate, vehement, agonized, ardent, and uncritical: these were the adjectives. Their eyes were dreamy and bright, their hands long and thin, their voices had a vibrating intensity. They were often most loveable, and had a magnetic charm of personality. The intellect was a snare to them, and they fled from the learning of Germany with a *Vade Satana!* Newcome, the High Church vicar, "had the saint's wasted unearthly look, the ascetic's brow high and narrow"; when he appealed to Elsmere, it was with "a hurricane of words hot from his inmost being." Wishart, the young Liberal Catholic convert, was "a pale, small, hectic creature, possessed of that restless energy of mind which often goes with the heightened temperature of consumption." He poured forth "a stream of argument and denunciation which had probably lain lava-hot at the heart of the young convert for years." Ancrum was a valetudinarian, sinking out of sheer exhaustion into the arms of Rome. Catherine Elsmere and Dora Lomax were womanly and devout and strong, but with something of a mulish obstinacy in their religion. It was always a religion of passionate dreams passionately believed. Mrs. Ward's orthodox Christians were amusing to her orthodox readers; but as representatives of orthodoxy, they seemed somewhat inadequate caricatures.

*Marcella* has none of these defects, or of defects like them; no political economist, no social reformer, will impatiently put the book down to confute its reasonings out of Mill or Marx. No class of politicians, or of social theorists, is represented by obviously unfair examples: no one is intolerably and divinely right, no one pathetically and stubbornly wrong. No reader can say that whole chapters should have been cast into an independent essay or pamphlet. Yet the story is no less ardent and earnest than its predecessors: like them, it deals with matters of immense importance, matters keenly debateable and extremely difficult; like them, it is full of human passion and spiritual trial, full of conflict and love and death. Unlike them, it is a good novel: they were but novels with good things plentiful in them: this novel is a satisfying whole. It is largely planned, some readers may think too largely and elaborately. Even so, the workmanship may be held atonement enough for the elaboration. Mrs. Ward is not of those fashionable writers whose agitation over their psychology makes them

ignore their grammar. There is an occasional excess of phrase, overwrought expressions, and an encumbering weight of words; but never any clumsy carelessness, no huddled jumble of sentences, unrhythmic and disproportioned. Of all the general impressions made upon the reader by Mrs. Ward's book, the strongest impression is that here is very careful work. Perhaps no impression is less commonly left by modern writers. Mrs. Ward's novels are written with a very vigilant eye to demonstrating the necessity of "conduct," of a resolute morality, of a care for the things of the spirit; but what human, what delightful worldliness, what a sense of living forces, the writer brings to her task! The background, environment, atmosphere, whatever be the right word, are admirable in their reality and truth. "Society," the "masses," the "landed class," the "political world," the "old families," the "new generation," the "labour movement," Mrs. Ward may depict them rightly or wrongly, but her portraiture is enchantingly alive. M. Jusserand, the latest writer upon Langland and "Piers Plowman," dwells upon Langland's feeling for crowds of men, the miscellaneous and moving multitudes, the variegation of life, its human stir, but with the varieties distinctly shown:

"Langland nous fournit ainsi ce qu'on ne trouve chez aucun de ses contemporains: des foules, des groupes, des classes, vivants et individualisés: classe marchande, monde religieuse, Communes d'Angleterre."

Mrs. Ward's books are masterly work, seriously to be considered, comfortably to be enjoyed; the abominable amateur of cleverness has had no hand in them. One can fancy Dr. Johnson rolling out sonorous condemnation of certain monstrously fashionable novels of to-day, somewhat in this manner: "Madam, you have not atoned for the tedium of your narration by the novelty of your morals, nor for the disorder of your style by the indecorum of your sentiments." But though we may dislike Mrs. Ward's stories, we cannot be disrespectful nor contemptuous towards them. Even the vitriolic and vivacious exquisites of criticism, who flout the "earnest" novel as only fit for "Brixton parlours," cannot flout away the honourable excellence of *Marcella*.

As in its predecessors, so in *Marcella*, the burden of the story is the progress of some strenuous soul towards reason, patience, self-discipline: a regulated and well-grounded ardour, as Mrs. Ward comprehends and realises them. Difficulty! that is the characteristic word: the recognition of complexities in life: an ordeal never ended, always to be endured: a testing and a purifying of fine gold in the fire. There is a moral collision of two fine natures, with a shock rending the hearts of both: on one side, clear-eyed and wise patience, strong to stand firm, in spite of passion persuading, not ignobly, the contrary course; on the other side, a vehement spirit of protest, revolt, impatient conviction, born of a not ignoble intolerance of a sad wisdom, just, and proof against the folly of an emotion, unjust in its very generosity. On one side Aldous Raeburn,

on the other Marcella Boyce; common to both, a sense of social disorder, sorrow, trouble. Aldous has the "strength to sit still," the power to serve, if need be, while he "stands and waits": a depth of moral purpose, a depth of mental courage, a depth of emotional sincerity. Marcella has the storm and stress of youth, inexperience, personal ambition, and headlong sympathy. Both have family pride: Aldous in its finer form of real "nobility," implying responsibility; Marcella, in the more sentimental form, picturesque and vivid, less assured and unassertive. Her father's conduct in earlier life had outcast him from his equals: she had been brought up apart from her parents, a prey to her childish cravings for sympathy, full of nervous passion, impressionable and restless and expectant. She falls in with "Venturist" socialism in her London youth, with an exciting Bohemianism of thought and feeling: her beauty, ardour, pride, give her visions of becoming a Saint Teresa, a Joan of Arc, to "the social movement," the cause of the poor and the oppressed. Her father's succession to the old place in the country brings her front to front with village life, as a field for her half-unconscious patronage and wholly genuine commiseration. Aldous Raeburn, heir to a great estate and title, living hard by with his grandfather, falls in love with her, discerning her better than she knows herself. And at this point begins the active drama of the book, which we will not attempt to tell. It is enough to say that Aldous and Marcella are parted by the means that joined them, their common concentration upon social difficulties. As she was passionately prejudiced by her personal feelings of compassion in the matter that separated them, so also her love for him was at heart a yielding to personal ambition. At the end, great suffering, a quickening of her conscience and deepening of her mind, a purgation in manifold and multifarious trials of life, bring her back to him. She had passed through the fires.

A number of admirable characters assist in the drama. The most memorable is Harry Wharton, "gentleman labour leader," young and able, and all that the part seems to demand. His character is one of the most masterly and natural in recent fiction. Honestly a champion of the poor; intellectually and emotionally a social reformer of "advanced and progressive" views; winning and buoyant, a notable personality, he sells his labour journal to a syndicate of capitalists at the crisis of a great strike which he has fostered. He sells it to relieve his personal necessities, largely due to gambling debts incurred at a very aristocratic and retiring haunt. He is a familiar figure at great gatherings of "society," a favourite with great Tory dames and magnates of all kinds. He wins Marcella to his side, by maintaining with equal fervour and far greater knowledge her policy of "thorough." The discovery of his conduct, no surprise to Aldous and others, acquaintances of his early youth, was among her severest wounds: she had almost loved him. Seldom has a novelist portrayed with finer truth the divorce

between intellect and conscience, between sentimental public sympathies and cynical private selfishness. A divorce: yet the elements and various strains so subtly intermix and overlap that the character is always easy, unforced, persuasive. The expositor of "Hohenstiel-Schwangau" would have enjoyed the exposure of Harry Wharton. Edward Hallin is less masterly, because he is the whitest of white souls: the scholar-priest of social reform, neither scholar nor priest by profession, but very much of both in his life. He is the idealist with a grasp of facts: the sternest of believers in the strength of justice, truth, complete and absolute honesty. The Cambridge friend of Aldous, he inspired Aldous with his spirit, the spirit that never compromises with half lies and expedient immoralities, and the "necessary" insincerities of public life. A little more insistence upon his virtues, and he would have been a tedious saint, an Aristides: as it is, he is pleasant, and human, and pathetic. He stands over against Wharton, as an influence upon Marcella; and he is throughout, by his influence, the better and guardian angel of her and Aldous, in their love. Mrs. Boyce, Marcella's mother, is an impressive figure; whether she be an acceptable figure or not, is less obvious. Her husband's disgrace killed her pride in him, and her joy in existence: she lived apart, unapproachable, but not repellent. She lived in her past, she loved Dante, she was no cynic; but she was a quietly embittered spectator of the life about her, a little ironical and very loveable, whilst neither wanting nor accepting any love but that of her irritable and no longer brilliant husband. Aldous' grandfather, Lord Maxwell, is as stately an old noble of a type familiar both in literature and in life, as his sister is a narrow and dignified lady, unable to comprehend "modern notions." The labour leaders, the "Venturist" theorists, all the examples of rugged force, or democratic culture, or self-educated enthusiasm, or business-like energy, devoted in various ways to the solution of "the social problem," are happily drawn; they are neither idealised, nor caricatured, nor yet presented with indifference. They help to illustrate the complexity of our tangled life, the characters and natures of the powers at work in it: the necessity of the work, the partiality and imperfection of all methods, apart from honesty and knowledge and faith. The book seems to suggest that the co-operation of the highest qualities of all classes can alone do any good: to suggest, for the book, though intensely moral, is not didactic. In the play of life upon life, the personal struggles of men and women, with their humour and gravity, hope and fear, sorrow and joy, all very human and alive, Marcella succeeds and satisfies. It has an abundant brilliance of scenes, either passionate or amusing. Here is a rendering of modern life, crowded and moving, in which high tragedy and excellent comedy take their parts, each with a bearing upon the other, that is true to life and true to art.

LIONEL JOHNSON.

*History of the Philosophy of History: Historical Philosophy in France and French Belgium and Switzerland.* By Robert Flint. (Blackwoods.)

TWENTY years ago Prof. Flint published a volume on the history of the philosophy of history in France and Germany, intending to follow it up by another dealing with the same study as cultivated in Italy and England. The assumption of other duties interfered with the completion of his plan as at first projected, and at the same time gave him an opportunity for re-considering and greatly enlarging the original scheme. He now believes himself capable of making his work, "instead of simply a connected series of studies, a real and comprehensive history." When completed it will, apparently, extend to four volumes, and will form such a complete repertory of information on the subject of historiography as is to be found in no other language. For, be it observed, Prof. Flint gives us a great deal more than his title seems to promise. His present volume is by no means limited to a survey of the historical theories put forward in the French language. Nearly every French historian of any importance finds his labours acknowledged and reviewed with satisfactory fulness in its pages; and the introduction gives a copious account of historical literature in classical antiquity and the middle ages, during neither of which periods can a philosophy of history be said to have existed.

Some writers prefer to talk about a philosophy, others about a science of history. Prof. Flint, for his part, refuses to draw a sharp line of demarcation between the two, and claims the right to use both terms interchangeably. If they must be distinguished, he would assign to science "the task of ascertaining the course, plan, and laws of history itself"; to philosophy "that of tracing the relations of causation and affinity which connect history with other departments of existence and knowledge" (p. 21). But, so understood, the two methods, as he excellently observes, cannot profitably be pursued apart from one another. Special exception has been taken by Mr. Goldwin Smith to the idea of a science of history, on the ground that it is rendered nugatory by man's free will. Our author, although himself apparently a believer in free will, has no sympathy with the objection, and urges that "intelligent defenders of free agency do not oppose it to causation, but represent it as the highest type of causation" (p. 17). But is there not a certain ambiguity in this plea? The action is indeed caused by the volition, but the volition itself must be either uncaused or unfree; and if uncaused, it is surely not amenable to any scientific law except perhaps the theory of probabilities. One of the philosophers reviewed in this volume, M. Renouvier, being a strong believer in free-will, fully accepts its inevitable corollary, the contingency of history, and has illustrated it in an ingenious romance called *Uchronie*, the object of which is to show how, at a certain epoch, the whole subsequent course of events might have been radically



altered by a different determination of the will. And since Prof. Flint assents to "all the fundamental principles and positions" of M. Renouvier's historical doctrine (p. 671), he can, to say the least of it, scarcely regard human history as a possible science in the same sense as, for example, geology. Thus the difference between him and Mr. Goldwin Smith is, after all, merely verbal.

The great majority of the systems analysed in this volume are little more than ambitious party pamphlets, in which history merely serves to verify the social or political theories of the writer. Bossuet leads the way with his famous *Discours*; the reforming or revolutionary philosophers of the eighteenth century follow suit on the opposite side; the Revolution calls forth a violent reaction, which finds its theorists in such men as De Maistre and De Bonald; *juste milieu* constitutionalists attempt to trim the balance between the two; the advent of democracy is proclaimed as the ultimate outcome of progress in tones of welcome by Michelet, and in tones of warning by De Tocqueville; the Socialists, aiming at a much more radical transformation of existing conditions, seek in the light of their ideal for a more complete reinterpretation of the past; finally the greatest of all modern French thinkers, Auguste Comte, unites in one vast synthesis all the conflicting tendencies of his time, and sketches an outline of universal history, which after fifty years may still be read with unabated interest, and which, I believe, will alone among such efforts survive as an immortal masterpiece of philosophical genius.

A theist, and, of course, much more a Scotch Presbyterian theist, must necessarily regard the founder of Positivism as fundamentally mistaken in his reading of history. All the more creditable is it to the candour of Prof. Flint, and, I may add, to the power of Auguste Comte, that the sketch of universal history contained in the fifth and sixth volumes of the *Philosophie Positive* should be here characterised as, in some respects, surpassing all previous attempts of the kind (p. 600). But we might wish that the leading features of the sketch had been reproduced with somewhat greater fulness of detail, even on the condition of allotting less space to the horde of mediocrities, with whose dreary deliverances this volume is encumbered. Not that the author can be accused of excessive indulgence as a reviewer. He justly regards

"the notion, at present so prevalent, that all criticism ought to be sympathetic, and occupy itself chiefly in the discovery of merits or excuses, as a superficial conceit of a literary dilettanteism, itself the product of unbelief in truth and morality" (p. 684).

But there are some ineptitudes to which Prof. Flint pays an extravagant compliment by taking the trouble to refute them, some windbags that would be more fitly treated by a single prick of the pin than by repeated blows of the mallet, and some inflated counterfeits of speculation, like Victor Cousin's, for example, that have long ago collapsed of themselves. For these Prof. Flint has every severity but the severity of letting them alone. Some of the space occupied

by the exposition and refutation of these ephemeral futilities might well have been spared for an examination of Renan's forecast of the future of humanity, for which we are referred to two of his own works, or for an account of Fustel de Coulanges' *La Cité Antique*, which is not even named, although the author is highly commended in a few lines of small print, or of M. Frédéric Passy's *Formes des Gouvernements*, which, with its author, is passed over in complete silence. It is true that the work last named has had to suffer from a great misfortune and a great fault. The misfortune was that it appeared on the eve of the Franco-German war; the fault that it demonstrated the impossibility of establishing a Republic in France. Nevertheless, M. Passy is a thinker whose mistakes—if he be mistaken—are more instructive than the correct judgments of lesser men speculating after the event.

Taine, whom posterity will probably count as, next to Auguste Comte, the greatest French philosopher of the nineteenth century, is rather ungraciously treated by Prof. Flint. Although entirely opposed to Spiritualism, the author of *De l'Intelligence* should not be counted among the Positivists, from whom he is at once differentiated by his scientific disinterestedness, his faith in the perfectibility of human knowledge, and his dislike to governmental interference. Nor is it true to say that Taine's *Origines de la France Contemporaine* "bears no traces of that historical theory" which is expounded in the historian's other works (p. 637). On the contrary, there could not be a better exemplification of that theory. The Revolution, its causes and its consequences, are handled throughout as a mechanical problem; and the celebrated characterisation of Napoleon is the most brilliant specimen extant of Taine's peculiar method. The three elements of "race," "medium," and "moment" are all there, and are combined with a master-hand to explain the career of the Corsican conqueror and legislator.

Still, after every deduction and exception that can be made, Prof. Flint's work remains a marvellous monument of learning, of candour, and of lucid penetrating criticism. If it contains nothing quite so brilliant as the famous epigram, "Bad German philosophies when they die go to Oxford," one recognises the same hand in such sarcasms as that "worse than Bossuet's idolising of Louis XIV. as a kind of god on earth is his imagining God to be a kind of Louis XIV. in heaven" (p. 227), in the designation of Comte's *Politique* as "an atheistical Popery, with himself for chief priest and sole prophet" (p. 584), and in the neatly antithetical statement that Comte "gave up what was true in the doctrine of Rousseau for what was false in that of De Maistre" (p. 591).

A few chronological errors, doubtless due to the printer, may be noted. The date of Mme. de Staël's birth is given as 1746 (p. 348) instead of 1766; the date of Benjamin Constant's death as 1837 (p. 350) instead of 1830; and the date of Augustin Thierry's death as 1826 (p. 353) instead of 1856.

ALFRED W. BENN.

"RULERS OF INDIA."—Sir Thomas Munro.  
By John Bradshaw. (Oxford: Clarendon Press.)

OF the great men who at the commencement of this century laid broad and wide the foundations of our Indian empire, the subject of this biography has always exercised a peculiar fascination on those who, like myself, have spent a life in the revenue administration of the Madras Presidency, and who regard Munro as their special teacher and guide. For seven years I was in charge of Kurnool, the central portion of the Ceded Districts, and often has my camp been pitched near the well at Pattikonda, where the father of his people died; and especially in those Talooks of Bellary now attached to the Kurnool District have I had the opportunity of appreciating the reverential affection with which the Ryots still cherish the memory of their benefactor and friend. No one can have mixed much with the agricultural classes of India without acquiring an affection for their honesty, their simplicity, and their goodness of heart. And it was this sympathy, added to his complete knowledge of every detail of Indian administration, that made Munro the greatest ruler ever known in the Southern Presidency. He is popularly credited with having been the founder of the Ryotwar system of land revenue; but in this justice has hardly been done to Capt. Reid, under whom Munro worked as an assistant in the first settlement of the Baramahal. For it was by the untiring industry of both these men that the Ryotwar system was evolved and developed, which, after time had purged it of some passing errors, has proved itself the most perfect system ever devised by the wit of man for raising a fair revenue from land held by peasant proprietors.

When towards the close of the last century the servants of the Company, until that time employed in trade, were called upon to raise revenue from the districts ceded to them as the prize of war, they were probably in total ignorance as to the tenures on which the land was held by the agricultural classes, and were only aware that a portion of the produce was always paid with more or less willingness as the share of the government of the time. When the civilians were for the first time taken from the pursuits of trade, and appointed to develop a land revenue, it was therefore natural for them to resort to the easiest and worst methods of their predecessors under the ever-changing Native governments, and to obtain a revenue by farming out the villages to the highest bidders.

Reid and Munro, who were appointed to settle the Baramahal ceded by Tippoo in 1792, were, fortunately for Southern India, men of a different stamp; and they both possessed the genius essential for their duty, the genius of taking pains. In the course of seven years they lived on familiar terms with the cultivators, learned thoroughly their wants and capabilities, and by personal inquiry became acquainted with their true position. They found that these men had for generations owned the land they tilled, and were in fact the proprietors, subject only to the payment of the

assessment imposed by successive governments. With the help of the Village Accountants, they made a survey of the villages field by field, and fixed in grain the proportion of the produce to be charged on each plot of land as an assessment in coin. And as they acted on a principle novel at the time, and not fully adopted for half a century by later administrators of the system, that each cultivator should be at liberty every year to throw up whatever land he wished to relinquish, it became necessary to have a yearly settlement in each village, not to settle what each peasant should pay for the land he held, but to settle what land he might wish to keep in his possession, and to free him from all liability for such land as he no longer wished to hold. This, briefly, is the Ryotwar system: not sprung from the brain of any enthusiastic admirers of peasant proprietary, but patiently worked out from the existing facts by men who willingly gave a life of labour to master the details of the duty submitted to them. When the Districts of Bellary and Cuddapah were ceded by the Nizam at the close of the Mahratta War, Munro was appointed to their civil charge, and again for seven years carried out in his new sphere the same continuous labours with the same successful result.

The exigencies of the Government, however, to a great extent checked that success; and it was not until some thirty years after his own death, that Munro's principles were effectively carried out in their integrity, and his Ryotwar system purged from the errors which so long vitiated its efficiency. There were two points which from the first were strenuously advocated by Munro—a moderate fixed money assessment on each field; and absolute liberty to each Ryot to cultivate as much land as he chose, and to throw up at the commencement of each year any field that it did not pay him to work. The settlement of the Ceded Districts was at first based on the pecuniary wants of the Government, and a reduction of one quarter of the assessment then fixed was openly stated by Munro as necessary for the welfare of the country. When, fifteen years later, he was Governor of Madras, he insisted on the reduction being carried out, which, in opposition to his original views, had been till then postponed. But such was the fear of loss of revenue felt by the local officers, that the reduction was in effect nullified by the Ryots being compelled to pay for waste—i.e., uncultivated land, to the extent of the reduction allowed. In 1820 Sir Thomas Munro issued orders to carry out the reduction; in 1824 he made a tour through the Ceded Districts, and discovered how those orders had been frustrated. The collectors of Cuddapah and Bellary were both removed from their posts, and Munro's original intentions as regards the amount of the fixed assessment were at last carried out. But it was years before the best points of his Ryotwar system were truly grasped, and it was not until thirty years after his death that they were in practical force throughout the Presidency.

The real test of a successful Ryotwar Settlement is that the land should be saleable, and in consequence full security for

the Government revenue. When, in the year 1860, I was appointed to Kurnool, which was settled on a pure Ryotwar, I found that the native officials, their former illegal practices having been stopped by the Torture Commission, looked to the sale of the Ryots' pots and pans (they have little other personal property) for the collection of arrears. In those days I was young and confident, and informed them that I would allow no coercive process except the sale of the land. They smiled in derision, and thought that the new Dora would soon be brought to his senses by huge and uncollectable arrears, the greatest reproach to a collector as the result of inefficient management. The long list of evictions that went up week by week for the sanction of the Board of Revenue doubtless shocked its native officers; but the revelations of the Torture Commission had done away with the philanthropic folly which, by not permitting legal coercive process, had for years caused the land revenues to be collected by illegal coercion, and the requisite sanction was granted. As a fact, not a single case of actual eviction was ever required: when it came to paying their assessment or giving up their land, the Ryots preferred to pay, and to the astonishment of the Tahsildars the efficiency of the new system was proved by the entire absence of all arrears. Before I left the district in 1867, even the threat of an eviction became unnecessary. It would be impossible to find on the face of the earth a more contented and thriving body of peasant proprietors than were the Ryots of Kurnool in my time.

Mr. Bradshaw's volume of the "Rulers of India" has brought back to my mind my own veneration for its hero, and the happy memories of my own revenue work as a successor in his fields. Mr. Bradshaw became an inspector of schools in the Madras Presidency shortly before I left the service. The *genius loci* has inspired him with sufficient enthusiasm for his subject; and from his little book the general reader will be able to gather a fair conception of the character of a man whom his followers regard as the leading administrator of his time.

JAMES INNES MINCHIN.

*The Exchequer Rolls of Scotland.* XIV. (1513—1522). Edited by G. Burnett and E. J. G. Mackay. (Edinburgh.)

HARDLY sufficient attention, perhaps, is paid to the publication of the Scotch Exchequer Rolls. The reason may be that the Register House at Edinburgh does not seem to distribute them very liberally.

This volume is specially interesting, since it enables us to trace the events during the nine years that followed the battle of Flodden, and the ever increasing influence of England and Scotland over each other. For the marriage of the Stuart king, who fell at Flodden, with Margaret Tudor, was almost as eventful a marriage as that of Ferdinand of Aragon with Isabella of Castille; and in both cases it took long ages to really unite the countries, notwithstanding the dynastic connexion. A Greek tragedian might have written the tragedy

of the House of Stuart, as he did the tragedies of the doomed Houses of Thebes or Argos. For, with some great and some fascinating qualities, there was a want of tact and judgment that marred the career of nearly all these kings. Clarendon himself sums up against them:

"It was the unhappy fate and constitution of that dynasty that they trusted naturally the judgments of those who were as much inferior to them in understanding as they were in quality, before their own, which was very good; and even their natures, which disposed them to virtue and justice, to be prevailed upon and altered and corrupted by those who knew how to make use of some one infirmity that they discovered in them; and by complying with that, and cherishing it and serving it, they by degrees wrought upon the mass, and sacrificed all the other good inclinations to that single vice. They were too much inclined to like men at first sight, and did not love the conversation of men of many more years than themselves, and thought age not only troublesome but impertinent. They did not like to deny, and less to strangers than to their friends; not out of bounty or generosity, which was a flower that did never grow naturally in the heart of either of the families, that of Stuart or the other of Bourbon, but out of an unskilfulness and defect in the countenance: and when they prevailed with themselves to make some pause rather than to deny, importunity removed all resolution, which they knew neither how to shut out nor to defend themselves against, even when it was evident enough that they had much rather not consent; which often made that which would have looked like bounty lose all its grace and lustre."

It is true that in Scotland they had to deal with one of the most turbulent and dangerous aristocracies in Europe. It might almost be described as the settled policy of the nobles to get their kings killed off as soon as they had children, in order that during a long minority they might enjoy all the license of the feudal anarchy, which was their beau ideal of government. This volume therefore is naturally rather a history of the nobles than of the monarchy. It is a history of their quarrels, and especially those of the Hamiltons and Douglasses. The Hamiltons supported the French monarchy, while Angus made the last throw for the Douglasses in the game in which the Crown was the stake; so of the Humes, and other border families, "who laid about them at their wills and died." The Regent, the half-French Duke of Albany, tried to keep a little order, and gave office to a number of his French followers on whom he could rely, but some of them were murdered. Margaret Tudor had to speak French when they met, that Albany might understand her. The long English wars had naturally thrown the country into the hands of France, and Scotland was long a pawn on the French chessboard. Law, architecture, art, had all taken a French colouring; but in this volume we reach the turning-point between mediæval feudalism and the times we call modern. Whatever opinion we may form of Mary Queen of Scots, the main results of her policy were the loss of the chance which Catholicism had of regaining its power, and the severance of the old tie with France. The course of the history begins to turn towards England. But still this volume is mainly about the way in which



the nobles get hold of the crown lands, and fortify their castles and houses, and control the adjacent burghs. The death-roll of Flodden, compiled by the editors, is the history of the great families; the widows of the chiefs who fell were as masterful as their husbands had been, there were many who represented Scot's Lady Buccleugh. The nobles and gentry also contribute the two authors of the period: Gavin Douglas, "who gave rude Scotland Virgil's page," and James Bellenden (he calls himself Ballantyne), who translated Livy, and Boece's *Chronicles*. James V., like his daughter Mary, was brought up on Livy, and history was deemed a necessary part of the education of those who were to govern. There was even a native printer, Walter Chapman; but the demand must have been small, and Scottish writers had to get their works printed at Paris, and, later on, at London. But the production of two such translations as those of Virgil and Livy before any similar translations appeared in England is most creditable to early Scotch scholarship, while England has little to boast of in the way of fine printing: her choicest books had to be printed at Paris. The writers, too, belong to the class of nobles or gentry, as in France; the time for plebeian authors was yet to be. We have not yet come in fact to a Scottish people; that people was the creation of John Knox. Our poet Cowper speaks strongly of the ingratitude of the moderns to the Reformers. The parish schools instituted by John Knox gave the Scottish people, hitherto one of the most backward of any, a distinct lead in Europe. What would Cowper have said if he had lived to see the revival of mediaevalism in the hands of Scott, who created a past that had never been a present, and even brought the Lowlanders to admire the dress of the Highland savages, whom their ancestors looked on as mere mountain wolves.

This volume does contain some notices of the burghs, and of the professions that were gradually making their way there, especially of the surgeons who sprang from the craft of barbers. The Royal College of Surgeons at Edinburgh possesses a charter granted by the Town Council in 1505, and ratified by James IV. in 1506, to their predecessors the Surgeon-barbers. It is several years earlier than the similar charter of Henry VIII. to the Surgeon-Barbers of London, the gift of which is commemorated in Holbein's portrait group.

The book is admirably edited by Dr. Mackay, who completed the work of the late George Burnett. The table of prices in the appendices is specially noteworthy; and there is an excellent index by Mr. R. Anderson, an index which does not disdain such entries as ale and barley, but beer does not yet occur. We hope we may, without offence to Scotland, claim both editors for Oxford, and their work as one of the excellent results of the Union between Scotland and England.

C. W. BOASE.

#### NEW NOVELS.

*The Story of Margrédél.* By D. Storrar Meldrum. (Blackwoods.)

*Dave's Sweetheart.* By Mary Gaunt. In 2 vols. (Edward Arnold.)

*In Cupid's College.* By Mabel Hart. In 3 vols. (Hurst & Blackett.)

*The Ending of my Day.* By Rita. In 3 vols. (White.)

*The Hero of the Pelican.* By Percy de Lisle. (Digby, Long & Co.)

*An Unsatisfactory Lover.* By Mrs. Hungerford. (White.)

*The Copperhead.* By Harold Frederic. (Heinemann.)

*Jim B.* By F. T. Carew. (Methuen.)

*The Teleporon.* By W. H. Stacpoole. (Bristol: Arrowsmith.)

*Heavens!* By Alois Vojtech Smilovsky. (Bliss, Sands & Foster.)

It has yet to be seen whether Mr. Meldrum is resourceful enough to write a novel of the ordinary length; but *The Story of Margrédél* proves beyond all doubt that he can reproduce certain simple aspects of Scotch life with photographic accuracy, and—which is perhaps even more to the point—that he can mask a plot very skilfully. It may be almost heresy to speak thus of any writer who exhibits the lights and shadows of Scotch life as it was lived yesterday; but it is the simple truth that the central and most attractive character in this book is neither of the brothers Oliphant nor Margrédél herself, but her uncle, the irascible Malbert, professor of languages. Whenever he appears on the scene, tragedy makes its appearance with him. One sees at once that his mission is to track down and destroy the *coquin* who has ruined his sister. The discovery of a clue to the seducer is very cleverly managed; and although one would naturally wish to have seen Dug Oliphant himself punished for his sin, it is quite in accordance with the creed that some years ago must have held sway in Kirkcaldy, that the son should suffer for the father's transgression. Self-restraint is the note of *The Story of Margrédél*; so far as mere style is concerned, perhaps too much the note. Mr. Meldrum does not make quite enough of anything or of anybody—of the differences between the well-contrasted brothers Oliphant, of the hopeless love affair which makes Margrédél after a fashion the avenger of her mother, even of the toddy and gossip of Kirkcaldy. When Mr. Meldrum "lets himself go," it will then be seen whether we really have secured in him a new master of humour and pathos.

*Dave's Sweetheart* is as grim and has as dismal an ending as any *fin de siècle* novel-reader could possibly wish, and then it is delightfully Australian. But there is a great deal of power in it: quite as much power as there is, for example, in the writings of Mr. Gilbert Parker and Mr. Rolf Boldrewood. The poor, infatuated woman who figures in it is as incapable of placing duty before passion as any Dodoesque matron in modern Society. So well

does its author do his work, that one gets positively to hate the creature who can desert the loyal and kind Sergeant Sells for the selfish robber and murderer Dave Anderson. The duel between the two men also is admirably sustained. The closing scene in which the sergeant hunts down the man who has ruined his life, and yet is balked of personal vengeance by having to hand him over to the law, is painful, but artistically perfect.

*In Cupid's College* is insufferably long, and the story told in it is almost beneath contempt. But the writing is bright without being overwhelmingly smart, and, with perhaps one exception, the characters are very cleverly sketched. The best of these is—perhaps, of course—as a human being the most despicable. Marsden *filis* is, in the ordinary young lady's sense, the hero of the story—for does he not get engaged to the wrong girl and nevertheless marry the right one after all?—but Marsden *pere* is emphatically the best drawn character. It would not be easy, indeed, to find in contemporary fiction a better example of a perfectly cold-hearted, shallow, and indolent man, whining at his luck in matrimony, shunning practical life, and a legitimate object of contempt to his family and all around him. There is a certain amount of eerie fascination about Ethel Carre, the Madonna-like girl, with her terrors and her imperfect mental endowment; but most readers will not be displeased that the place she almost secured in the life of Jim Marsden is ultimately given to one of these eminently sane Hope girls. "Bless you, Althea! you may be shy, but you aren't stiff, and you shall wear just whatever face you choose." This is the true note of *In Cupid's College*, and those portions which are inspired by it are thoroughly delightful. The rectory sort of talk, of which there is abundance, is also admirable.

*The Ending of my Day* differs from the novels turned out regularly by its author only in being longer and more tedious than the average. Belle Ffolliott, who here tells her own story as "a little devil," is indeed sinned against rather than a sinner. It is true that she is divorced before the end of the third volume is reached, and disappears from the scene as the unhappy wife of Sir Denis Dalrymple, not as the happy wife of Jack Trefusis. But she was quite innocent of anything worse than taking up with certain "fads" of the women's rights kind, and of being in the smart scandal-loving set of Lady St. Omer. In point of plot, therefore, *The Ending of my Day* is very weak. But, as the mouthpiece of the views on men, women, and things of such delectable folk as Lady St. Omer, and her friends at home and still more abroad, it will quite hold its own with work of the ordinary "Rita" class. Both themselves and their conversation are sufficiently naughty and nice.

The "good ship" *Pelican*, commanded by Captain Wilson, is, while lying in the harbour of Calcutta, hailed by "a gentleman of striking appearance, but somewhat shabbily attired, accompanied by half-a-dozen coolie porters, bearing between them a

heavy iron-bound box and a couple of port-manteaux containing his personal effects." After some difficulty the stranger is allowed to become a passenger, and is distinguished from the others as a man of mystery. By and by, however, the *Pelican* is threatened by a pirate ship. The man of mystery then comes to the rescue, and by a contrivance of the infernal machine type gets rid of the pirates. As a consequence he is worshipped as a hero, especially by the writer of this story. The plot is interesting, and, whenever the peppery Major White and the undisclosed Fenian appear, the dialogue is lively and Marryattish. But the volume is too large; it ought to have been but half its size.

All that need be said of *An Unsatisfactory Lover* is that it is one of the best of Mrs. Hungerford's "pot-boilers," and that it is in every way characteristic. There is in it, of course, the natural, slightly hoydenish, Irish girl Terry (Terentia) O'More, who is impecunious (for a time), not specially careful in matters of dress, and rather partial to having more strings to her bow in the persons of lovers than one, but who, of course, succumbs to one if he is endowed with the adequate amount of masterfulness. Equally, of course, Mrs. Hungerford supplies this masterful lover in the person of an Englishman, who reminds one just a little of the second husband of Diana of the Crossways, although he is not blessed by nature with quite so much Anglo-Olympian serenity. On the whole, one may spend a half hour harmlessly enough over *An Unsatisfactory Lover*.

Mr. Harold Frederic has already shown his capacity to write fiction of the orthodox length; but he has done nothing better than what is contained in this collection of short stories dealing with the American Civil War, and particularly with the part played by the North in its course. These stories are all good, showing both American humour and American pathos at their best. The story which gives the title to the collection is the longest and also the best, at all events in the sense that the characters in it are the most elaborately drawn and the most skilfully contrasted. It may be questioned if anywhere in fiction has the cutting asunder of family ties, caused by the Civil War, been better illustrated than by the dispute between Abner Beech and his son Jeff. Happily the pathos of this quarrel is relieved by the comic amatory affair of Jeff and the daughter of Abner's political aversion, old Jee Hagadorn. The abiding charm of "The Copperhead" is, however, to be found in the fact that it presents a delightful picture of rural life and society during the War. It is not even in the smallest detail suggestive of strain or artificiality. The shorter stories give here and there the idea of artistic touching up for the sake of effect, but their brightness atones for all other deficiencies. "My Aunt Susan," the last in the collection, is an exquisite combination of not too pronounced Yankee character, humour, and pathos.

*Jim B.* is too obviously a "can-can" in modernity, with its sensuality, selfishness,

suicide, slang, and Schopenhauer. Even the author confesses

"There is something exquisitely ridiculous in the idea of a man—young, well-dressed, with plenty of money, smoking a good cigar—getting into a state of excitement about religion in the Empire, especially when the ballet that happens to be running is 'exceptionally brilliant.'"

Being quite up to date, *Jim B.* is, of course, a tragedy from beginning to end. The luckless hero is perpetually getting into scrapes, partly because he has a troublesome conscience, and partly because he is always brooding on religious and theological difficulties. Finally he marries a shallow, selfish "Gaiety girl," who does not understand him, and has the fashionable craving for excitement. She falls a very easy prey to his relative Sir Henry Beverley, who takes her to supper and plies her with champagne and passionate embraces. Thereupon *Jim B.* dies. This is all as it should be. A strain of farcicality in some of the incidents and characters would seem to prove that its author is but a beginner. He has evidently considerable acquaintance with the ways of young London, and his writing is "not half bad."

The little volume by Mr. W. H. Staepoole, which has been published by Mr. Arrow-smith, consists of stories of a kind that may be said to stand half way between "good" and "rattling good." Most of the situations are not unnatural; the bulk of the dialogue is not too artificially clever; and, as a rule, neither the humour nor the sensationalism is overdone, although perhaps in the last story Captain Barclay takes a trifle too much brandy by way of preparing to murder his prospective son-in-law. In a word, Mr. Staepoole is no imitator, but writes simply and naturally and as his imagination dictates. Thus "Farewell" is an excellent story of a bogus marriage which turns out to be a real one; there is both excellent mystery and excellent misunderstanding in "Mr. Carton's Will"; and the character of the young woman in "Kate Seymour" is admirably drawn. "The Teleporon" itself is rather disappointing. The impecunious position of the hero is cleverly sketched in the first pages; but the device that is resorted to by way of extricating him from it is deficient in true humour, even although it smacks of Conan Doyleish ingenuity.

*Heavens!* deserved translation at the competent hands of Prof. Maurer, of Prague. It is a pleasant picture of (literally) Bohemian life. Loveable, impecunious, unselfish, Father Cvok is just such another as the Vicar of Wakefield. The heroine, too, is sister to Olivia. But she is actually seduced by her Squire Thornton; she has the good sense, too, to decline to marry him, and to prefer a worthy merchant, who is a glorified—a very much glorified—Jenkinson; while she places her child for the purposes of tuition in the hands of Father Cvok. Cvok's brother, parson Ledecy, and his snappish money-saving cook and housekeeper, Miss Regina, are delightful sketches. Altogether *Heavens!* is a model of simplicity. English novelists, please copy.

WILLIAM WALLACE.

#### SOME BOOKS OF VERSE.

*The Burdens of Belief, and Other Poems.* By the Duke of Argyll. (John Murray.) The Duke of Argyll is distinguished in so many ways—as orator, statesman, man of science, man of letters—that he can well afford to forego the bays of the poet. But this volume shows that, if he had given to verse as zealous a regard as he has bestowed on the other occupations in which he has won distinction, he might have excelled in it also. The Muse is an exacting mistress. She reserves her best gifts for those who bring her their whole devotion. Among her favourites she permits no half-love, no divided homage. Outside this inner circle there is a larger one, and those who are privileged to be members of it pay an occasional tribute and receive a passing smile in return. It is pleasant to find the Duke of Argyll among the gentle spirits who compose this larger, but still select, company. A familiar figure in the halls of science and in the senate, it is an agreeable surprise to meet him also in the courts of poesy. The Duke argues with much force, in an interesting preface, that there is no real contradiction between poetry and science—that the transcendental suggestions of science "go to establish in our minds the most fertile, perhaps, of all poetic conceptions, that, namely, of the Unity of Nature, and therefore of its manifold and inexhaustible relations with the human spirit." But though this be true, as of course it is, the poet must beware of using verse as a medium for the crystallising of transcendental suggestions into plain facts. Verse is better employed in giving suggestions to the inquiring instinct of science than in receiving them. Nothing that the most imaginative poet could now say about the electric telegraph would compare with Shakspeare's

"I'll put a girdle round about the earth  
In forty minutes."

"The Burdens of Belief" suffers as a poem from its purely didactic aim, and from the scientific method which enters into it. But it is nevertheless a poem of much beauty, and better worth having than a cartload of the erotic verse which passes in these days for the current coin of poetry. The following natural and perfect illustration of a great truth, profound in its very simplicity, deserves to rank among the best poetic work of the time:—

"As in a land of lakes  
Deep-valleyed with a thousand rills,  
The mighty pulse of ocean makes  
Far home among the hills,  
And every fisher's boat,  
In wooded creek with smoke up-curved,  
Still rests upon the seas that float  
And circle round the world,—  
So does God's Kingdom wind  
Its arms beneath all ways of men;  
Far wandering sails of human kind  
Can be turned home again."

Some of the most successful poems in the volume are contained in the section called "Songs of Nature and the Birds." Here the poet entirely throws off the restraints of the scientific mood—as, for instance, in these delightful stanzas from "The Danbury Swallow":

"And one familiar bird there came,  
That ever sounds her twittering note  
By cottage eave and latticed frame,  
From creamy breast and russet throat.

"O'er half the world she finds her way  
To skim each year this English lawn:  
Her flight is part of summer day,  
Her wings are busy with the dawn.

"She loves no solitary place,  
Nor forest lands, nor moor, nor fen,  
She moveth ever in the face  
And round the meadowed homes of men.



"One year, for nest, she chose instead  
Of barn, or eave, or raftered door,  
The lowly vestibule that led  
Unto a little chapel floor.

"All that fair week she carried straws  
And built her fragile house with clay:  
No hand enforced the household laws  
That would have stopped her happy way.

"Next year she came, and flew around,—  
On one bright morn of perfect calm  
Her place was echoing to the sound  
Of children's chanting of a psalm.

"She sat entranced, and heard the praise  
That David sang of homing bird;  
She heard her name from ancient days,  
And wondered at the gracious word;

"Then, waiting till the parting few  
Had passed into the blossomed air,  
On to God's altar straight she flew  
And laid her young ones there."

*Orchard Songs.* By Norman Gale. (Elkin Mathews & John Lane.) That Mr. Norman Gale has a true and delicate gift of song does not need to be said. He has caught the spirit of an ideal rustic life, and he expresses it with much happiness of phrase and truth of colouring. I confess, however, that the obtrusive "naturalism" (of white breasts, ungartered knees, and so on), which he imports into his least natural pastorals jars upon my own sense of what is fittest in poetry. This sort of thing was all very well in Herrick—though even in him it was artificial—but we ought to have got beyond Herrick in these days. By all means let us have as little sophistication as possible; and I can imagine that Mr. Gale thinks he is delivering us from sophistication by his pictures of the very free loves of so-called shepherds and milk-maids. With all respect, be it said, he is mistaken. What he gives us as examples of simplicity are only an affectation of a state of things that never did exist and never can. When he describes the genuinely natural life of the country, Mr. Gale is a true poet, and there is an irresistible charm in what he writes—as in this passage, for instance:—

"The lesser whitethroat in the orchard growth  
Beneath an apple planned  
A hive for nest,  
And as we lay and watched  
The while she matched  
Each grassy joist and beam,  
The fluffy architect, unstirred,  
Rounded the entrance with her beak,  
Or smoothed the cup  
Where she would dream  
Upon her family of eggs,  
And warm them into song  
Where pears and pippins throng."

Here, too, is an example in which a distinctly high level is reached:—

"We stood upon the forehead of the hills,  
And lifted up our hearts in prayer;  
And as we halted, reverent,  
Meseemed that Nature o'er us bent,  
That she did bid us sup  
From bread she gave and from her cup.  
There at her large communion did we feast,  
Herself the Substance and herself the Priest.  
The immaterial wine she poured,  
And standing on the Cotswold sward,  
Administered to us  
Beneath the unsupported sky  
Her sacrament of fecundity."

One may be permitted a verbal criticism as to the epithet "unsupported," which seems meaningless and awkward. The poet has also made a slip in representing Nature, instead of the recipients of her sacrament, as "standing on the Cotswold sward." But these are comparatively small blemishes, which do not detract from the profound beauty of the passage. In these extracts the poet's sincerity is unmistakable. That, as it seems to me, can hardly be said of some of the more personal and smugly pieces,

*Dramatic Pictures, English Rispetti, Sonnets, and other Verses.* By Alexander H. Japp. (Chatto & Windus.) Vigour and variety are perhaps the most striking notes in Dr. Japp's poems. The contents of the present volume range from elaborate character-pieces in dialect to dainty lyrics in a single stanza. He is very happy in one or two of the former—especially, perhaps, in his sketch of the Yorkshireman who thus expounds a north-country philosophy to a south-country boy:

"Folks don't respect you, lad, for what you spend  
Nor what you give, but just for what ye keep:  
You mark it, lad, 'tis what you have and keep  
Makes men lift oop their hats, and honour tha;  
You ga and spend it round, and then they think  
You are a fool just like unto themselves,  
And 'come familiar, sidlin' oop to tha.  
No, no, lad, every pinny I can I keep,  
And lay them oop, and then i' t' North they say—  
'There's Higgle, faith, a warm man every bit'—  
And honour Higgle as both wise and warm."

But there is nothing better in the volume than detached lines of the single stanzas describing the songs of birds. These are the opening lines of the stanza on the nightingale:

"Sweet heart of secret minstrelsy—how far  
Thy golden notes, like lightnings in the dark,  
Flash full."

The first lines of the stanza on the lark are still better:

"Soul of the common field, where grass is green;  
Melodious voice of morning and of light."

The blackbird is apostrophised thus:

"Oh, minstrel of the morn, like light, thy note  
Hath magic as if rolled through golden throat."

And here is a good description of the song of the thrush:

"Bird of the liquid note that grows and swells,  
Repeated till the rapture rises clear,  
And all around is thrilled, as though there dwells  
A melody within the atmosphere."

*A Lay of the Southern Cross and Other Poems.* By the Very Rev. Henry Jacobs, D.D., Dean of Christ Church, New Zealand. (Skeffington.) These poems are all, either directly or indirectly, concerned with religious subjects. The longest of them, which gives its title to the volume, tells in five cantos and in Spenserian stanzas the story of the evangelisation of New Zealand, and of the founding and expansion of the Church of England in the colony. Unquestionable piety and admirable zeal are evident on every page. Dean Jacobs writes with the enthusiasm of an evangelist; and perhaps, if his materials had been better suited to poetic treatment, it would have been found that he could give to his work the essential quality of poetry. That was hardly possible in the actual circumstances. The following stanza, which refers to the late Bishop Selwyn, is a fair example of the merits and defects of Dean Jacobs's verse:

"High works he shall attempt; in counsel great,  
And wise to gather from each man his best;  
Patient for opportunities to wait;  
Well knowing when to urge, and when to rest;  
Fearless to meet, and resolute to breast  
Each adverse tide, he shall behold the day,  
Whereto he hath unceasing onward pressed,  
When the Church fabric shall reposing stay,  
Built on consenting Orders, Bishops, Clergy,  
Lay."

The first six lines are excellent, both for their aptness of expression, and as being a forcible description of a great prelate whom they picture as he was. The seventh is very faulty, and the last two are irredeemable bathos.

*The Crucifixion of Man.* By George Barlow. (Sonnenschein.) In almost all his books—and

they are numerous—Mr. Barlow's remarkable facility as a metrist betrays him into redundancies and errors of taste which mar what might otherwise be good work. His choice of subject is seldom of the happiest, and the result of these peculiarities combined is one to be regretted in so able a writer of verse. I do not at all complain that Mr. Barlow, in this poem, renounces the traditional view that woman is the victim and slave of man, and adopts the opposite one, that she is "as often the crucifier and destroyer of the soul of man." He is perhaps right in so thinking. But when one finds this idea worked out—first, in the betrayal of a man's honour, and her own, by a woman; next, in the ruin of an innocent woman by the injured man, as a brutal revenge upon the very sex of woman; again, in the descent to prostitution of a country girl who is lured away to London, to the despair of the country preacher who loved her; and, again, in the drowning of two lives by the preacher, his own and that of the daughter of his dead love, in order that the girl might be saved from her mother's fate—the whole theme becomes nauseous. Lyric verse is not a fitting medium for such matter.

*Doorside Ditties.* By Jeanie Morrison. (Blackwoods.) Full of pathos, and of truth to human nature in some of its humbler aspects, these "ditties" would compare well with more ambitious work. They are records of devotion and suffering which fill the eyes with tears, and the heart with a new sense of the nobleness of life. No mere extract could give a fair impression of their quality, and each piece is too long to admit of its quotation as a whole; but readers should turn to the book for themselves.

*Poems.* By Florence Peacock. (Hull: Andrews.) There is much inequality in Miss Peacock's verses. At their best they are good; at their worst they are marred by bad rhymes and defective rhythm. The good, however, preponderate, and their quality may be judged from this average specimen:

"AMOR IN EXTREMIS.

"Lord, I have sinned; yet grant me grace  
Once more again to behold her face,  
Ere I go to mine own appointed place.

"Yet for my vow there is nought to show,  
I broke no lance with the heathen foe,  
Lord, I have lied unto Thee, I know.

"Lied, because a woman was fair,  
And the sun shone warm on her golden hair,  
Ah! but her beauty was passing rare!

"Blame her not, Lord, for the sin was mine,  
She had not sworn to fight for Thy shrine.  
Let me drink of the cup that is bitter as brine.

"But, Lord, if I ever found grace in Thy sight,  
Let no drop from that cup dim the gold so bright  
Of her hair; which drew me away from the light."

*Griselda. A Society Novel in Rhymed Verse.* (Kegan Paul & Co.) *A Song for the Season, and other Poems.* By Geoffrey Lane. (Sonnenschein.) These two books, which it is convenient to notice together, will not claim many words. Why the first was written it is difficult to conceive, for it is an odious performance. Society novels in their ordinary form are a nuisance, but done into verse they are almost a crime. A writer who puts into poetic language—though it be, as in this case, very indifferent stuff—a record of scandals and adulteries, ought to be pilloried. The second of the two books is a satire, and is no doubt well meant, but it lacks power.

GEORGE COTTERELL.

## NOTES AND NEWS.

MESSRS. MACMILLAN & Co. announce *A Constitutional History of the House of Lords*, from original sources, by Mr. Luke Owen Pike, of the Public Record Office.

MR. JOHN MURRAY has in the press a new edition, revised and enlarged, of Smith's Classical Dictionary of Mythology, Biography, and Geography, edited by Mr. G. E. Marindin. It will have more than eight hundred illustrations and plans, many of which are new.

THE new volume of Mr. Elliot Stock's "Popular County Histories" will be *Westmorland*, by Chancellor Ferguson, who wrote the history of Cumberland in the same series. The volume will contain much fresh material, and some important unpublished information relating to the Roman occupation.

A TREATISE on Bimetallism, by Mr. Henry Dunning MacLeod, will shortly be published by Messrs. Longmans & Co.

UNDER the title of *Sober by Act of Parliament*, Messrs. Swan Sonnenschein & Co. are about to publish an account of the results obtained from various systems of drink legislation at home and abroad, written by Mr. F. A. McKenzie. Commencing with the story of the state saloons of South Carolina, the book goes on to describe the colonial laws, the state distilleries of Switzerland, prohibition and high license in America, and the growth of the English licensing system. One chapter is devoted to the connexion between whisky and politics in the United States, and an attempt is made to outline a moderate scheme of liquor law reform which would be acceptable to Liberals and Conservatives alike. Parts of the book have already appeared in the *Pall Mall Gazette*, but most of it will now be published for the first time.

MESSRS. CHATTO & WINDUS will publish shortly a little book on *The Savoy Opera*, by Mr. Percy Fitzgerald, with sixty illustrations and portraits.

MESSRS. A. CONSTABLE & Co. have in the press a work entitled *Thames Rights and Thames Wrongs*, dealing with the Conservancy question, by Mr. John Bickerdyke, author of "The Book of the All-Round Angler."

A BOOK on *The Elements of Modern Dress-making*, for the amateur and professional dressmaker, by Miss Jeanette E. Davis, principal of the women's work department of the Manchester Technical School, will be published in a few days by Messrs. Cassell & Co.

A NOVEL by Mary C. Rowsell, entitled *The Friend of the People*, will be published by Mr. T. Fisher Unwin, in three volumes, towards the end of May. We may mention that the novel has already been dramatised by the author, in co-operation with Mr. H. A. Saintsbury; and that a public reading of the play, for the purpose of securing copyright, took place at the Haymarket Theatre in February of last year.

MESSRS. JARROLD & SONS announce, for early publication in two volumes, a novel by Mrs. Leith Adams (Mrs. De Courcy Laffan) entitled *Colour Sergeant No. 1. Company*, which has already appeared in serial form in *All the Year Round*.

MESSRS. HUTCHINSON & Co. have in the press a new edition of Dr. Mannington Caffyn's novel, *Miss Milne and I*, which has been out of print for some time. The book is a study of a female character of a very extraordinary type, and might well have been written to match *A Yellow Aster*.

MESSRS. WILLIAM ANDREWS & Co., of the Hull Press, will publish at an early date,

*Flamborough: All About It*, by various writers, edited by the Rev. R. Fisher. It will deal with the history, antiquities, scenery, natural history, &c., of the famous Yorkshire village.

MESSRS. CARTER & PRATT, of Glasgow, are about to publish *North Again: Golfing this Time*—the scores recorded by Mr. W. Ralston. The volume will consist of a number of sketches detailing the experiences of three tourists who went on a golfing tour in Ayrshire.

IT is announced that the Rev. Dr. McCosh, ex-president of Princeton, is engaged upon his autobiography, which will not appear until after his death.

MR. ROMESH CHUNDER DUTT, author of *A History of Civilisation in Ancient India*, has just been appointed Commissioner of a Division in Bengal, being the first native of India to reach that rank in the civil service.

MRS. HUMPHRY WARD's *Marcella* has already passed into a fourth edition, in three volumes.

THE Hon. Roden Noel will give a lecture on "The Poetry of Sir Samuel Ferguson" before the Irish Literary Society, on Tuesday, May 8, at 8 p.m.

ON Thursday of this week, Messrs. Sotheby were to begin selling the library of Mr. Hugh Galbraith Reid, which is so extensive that the sale will last altogether for twelve days. The collection is representative of all departments of literature, though it does not seem to include many of those rarities which the modern bibliophile most affects. We have noticed the second and fourth folios of Shakspeare; some of Milton's tractates; quite a number of first editions of Defoe; Gibbon's *Essai sur l'Étude de la Littérature* (London, 1761); Bliss's edition of *Athenae Oxonienses*, with a collection of more than 1100 portraits; a long series of books illustrated by Cruikshank; the publications of the Bannatyne and Maitland Clubs; and Blades' *Catalogue of Books Printed by Caxton*, which rarely comes into the market.

THE Comision de Monumentos de Guipuzcoa has lately published, in the *Euskal-erria* of San Sebastian, the baptismal certificate of the Mouja-Alferez Catherine de Erauso, De Quincey's "Spanish Military Nun":

"Año de 1592, Folio 21, Partida 4, No. 37.

"Catalina de Herauso 37.—batizose Cata de herauso en diez de hebrero deste dho año hija legitima de Miguel de herauso y mya prz de galaraga. padrinos P<sup>o</sup> de galaraga y mya Velez de Aranzalde. M<sup>o</sup> el vic<sup>o</sup> alviza."

The ministro, or maestro, the vicario Albizua, was afterwards cura of San Vicente. The full name of the mother is Maria Perez de Galaraga. The family had dropped the initial H of their name before the close of the last century.

## UNIVERSITY JOTTINGS.

THE preamble of the statute establishing an English School at Oxford was approved by Congregation on Tuesday by a majority of 120 votes to 46. Last December the voting in favour of an abstract resolution to the same effect was 110 to 70.

THE series of resolutions, proposing the establishment of new degrees, to be granted after a special course of study or research to persons not necessarily graduates, will be submitted to the vote of Congregation at Oxford on Tuesday next.

MR. HERBERT J. C. GRIERSON, of Christ Church, Oxford, has been nominated by the Crown to the newly founded Chambers chair of English literature at Aberdeen, which represents one portion of the dual functions performed by the late Prof. William Minto. We

understand that Mr. Grierson was one of Prof. Minto's favourite pupils, and that he has been lecturing on English at Aberdeen during the past session.

THE two studentships for classical research at Cambridge have both been awarded to members of King's College: the Craven, to Mr. A. G. Bather; and the Prendergast, to Mr. E. F. Benson, of the English School at Athens.

As a memorial to Dr. Luard, the late Registrar at Cambridge, it is proposed to publish the original documents bearing on the internal history of the University, beginning with the earliest grace books. These contain not only the graces, but the proctorial accounts, including the degree fees, which are the only record of the degrees taken at this time. The first volume, covering a period from 1454 to 1487, edited by Mr. Leathes, is ready for the press; and other volumes will follow, if a sufficient number of subscribers can be obtained. The subscription is one guinea a volume.

DR. M. GASTER has been appointed for the second time to give a course of lectures on the Ichester foundation at Oxford. The lectures will be four in number, and will be delivered on Tuesdays and Thursdays, beginning on May 8. The subject chosen is "The Sources of Popular Imagery in Russia, Religious and Secular."

MR. W. R. MORFILL, reader in Russian at Oxford, was to deliver a public lecture, on Friday of this week, upon "Historical Composition among the Slavs."

WE notice that there are twenty-eight candidates for the first examination for the degree of Bachelor in Music at Oxford, of whom no less than eleven are members of Queen's College.

ENDOWED chairs of history, founded by the Scottish Universities Commission at Edinburgh and Glasgow, will be filled in the course of the current year.

TWO courses of lectures will be delivered at Gresham College next week, in connexion with the chair of geometry. Mr. J. Larmor will lecture on Tuesday and Wednesday upon "The Aether and its Relations to Material Phenomena"; and Prof. Karl Pearson will lecture on Thursday and Friday upon "The Geometry of Chance," dealing specially with card and colour experiments and with death-rates. The lectures begin at 6 p.m., and are free to the public.

MR. I. GOLLANCZ, of Christ's College, Cambridge, has been appointed an examiner in English at London University, in succession to Prof. C. H. Herford.

WE congratulate Mr. Robert Bowes on the completion of his *Catalogue of Cambridge Books*, of which the two earlier parts have been already noticed in the ACADEMY. It now forms a handsome volume of more than 500 pages, containing just 3000 entries. Though intended primarily as a priced list of the books which Messrs. Macmillan & Bowes have for sale, the industry and accuracy of the compiler have raised it to the rank of a standard work of bibliography, in a very interesting branch of literature. The part that is new covers the nineteenth century, and is arranged in chronological order, with the exception that prize competitions and university sermons are collected under the date of the earliest. The contents of many of the volumes are set out in detail: as in the case of Harraden's *Cantabrigia Depicta*, Le Keux's *Memorials of Cambridge*, and the four series of *Cambridge Essays*—in which Sir H. S. Maine wrote on "Roman Law and Legal Education," and Sir James F. Stephen on "Characteristics



of English Criminal Law." Specially interesting are the large number of university and college magazines, beginning with *The Snob* (1829) and *The Gownsmen* (1830), for the two of which together no less than £84 is asked. Then we have *The Cambridge University Magazine* (1840-43); *The Oxford and Cambridge Magazine* (1853), to which William Morris, Burne Jones, and Rossetti contributed; *The Lion* (1858), edited by Mr. H. R. Haweis, of which Mr. G. O. Trevelyan brought out a parody, called *The Bear*; *The Light Blue* (1866 to 1871), whose contributors include many names now well known; *The Light Green* (1872), which is full of clever parodies; *The Cambridge Tatler* (1877), which contains the beginnings of F. Anstey's "Vice Versa"; and *The Granta*, which only started in 1889. By far the oldest college magazine seems to be *The Eagle*, which has had a life of thirty-six years. We must not omit to mention that the volume before us contains reproductions of the ornaments used by the early Cambridge printers; and a list, compiled by Mr. F. Jenkinson, University Librarian, of all the books known to have been printed at Cambridge from 1521 to 1650. Finally, we notice in the Appendix a copy of *Obsequies to the Memory of Mr. Edward King* (1638), in which "Lycidas" first appeared. This is valued at £76.

#### TRANSLATIONS FROM THE PORTUGUESE.

##### TWO SONNETS OF BOCAGE.

CCXXVIII.

Oh, Camoens, great Camoens, how I find  
Thy fate like mine, when I compare the twain!  
The selfsame reason drove us o'er the main  
To beard the Giant,\* and Tagus leave behind:  
Like thee, un pitying poverty doth grind  
Me by the murmuring Ganges, and I'm fain  
To mourn, poor longing lover, all in vain,  
The empty joys on which I fixed my mind:  
The sport, as thou wast, of a cruel fate  
I pray the Heavens for death, and know full well  
That only in the grave doth peace await:  
Thou art my model.—But, oh, saddest thought!  
If I can copy thy misfortunes fell,  
I cannot share thy wondrous gifts in aught.

CCCVII.

I've spent my strength amid the strife insane  
Of passions, that have dragged me down to nought;  
Ah! blind and wretched man, I almost thought  
That Death would ne'er reduce me to its reign:  
With countless suns my puffed-up mind and vain  
Gilded a life by cheating fancies caught;  
But now poor Nature yields herself distraught  
To fell disease, with ruin in its train.  
Pleasures my comrades, and my tyrants too!  
This soul, that once could not a whim deny,  
In disillusion's gulf has buried you:  
O God! when darkness covers my life's sky,  
Let that which years have not one moment do—  
Teach him who knew not how to live to die.

EDGAR PRESTAGE.

#### MAGAZINES AND REVIEWS.

By far the most important paper in the May number of the *Antiquary* is Dr. Cox's account of the discovery of an inscribed pig of lead near Matlock, concerning which Mr. F. Haverfield has already written authoritatively in the *ACADEMY*. Dr. Cox's paper contains not only an engraving of the pig found a few weeks ago, but also of two others, the dates of the discovery of which are respectively 1777 and 1783. These are, we believe, preserved in the British Museum. As Derbyshire has no museum of its own where local relics may be stored and be of service to the neighbourhood, we trust the object recently found may be

deposited in the national collection. Mr. John Ward concludes his paper on the Museum at Carleon. It is remarkably rich in Roman remains discovered in the neighbourhood. We gather that, unlike what is to be seen in some other places, they are carefully preserved and arranged with intelligence. Mr. Ward, who is not over much given to compliment, says that "the Carleon Museum is one of the very best antiquarian museums west of the Severn, and that it will amply repay a visit from the student of Romano-British times and culture." Mr. D. C. Parkinson contributes an account of Ennis Abbey. Until quite recent days, this interesting building was utterly neglected, and the condition of the graveyard showed a strange disrespect for the remains of the dead. In 1892 these historic ruins became the property of the Board of Works of Ireland, and are now, we believe, properly cared for. Viscount Dillon continues his account of the Armour in the Tower. When his researches are complete, we trust they may be published in a volume.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BIGNON, M. Les Révoltes scandinaves (H. Ibsen, B. Bjornson, etc.). Paris: Grassilier. 3 fr. 50 c.  
COMMANVILLE, Mme. C. Mes souvenirs. Paris: Ferroud. 10 fr.  
CUNOW, H. Die Verwandtschafts-Organisationen der Australnegers. Ein Beitrag zur Entwicklungsgeschichte der Familie. Stuttgart: Dietz. 3 M.  
DESCHAMPS, G. Sur les Routes d'Asie. Paris: Colin. 3 fr. 50 c.  
FORBER, R. Die Waffensammlung des Stadtrath R. Zschille in Grossenhain (Sachsen). Berlin: Mertens. 160 M.  
GRABMAYR, K. v. Schuldnoth u. Agrar-Reform. Eine agrarpolit. Skizze m. besond. Berücksicht. Tirols. Meran: Ellmenreich. 2 M. 80 Pf.  
GRIGGS, J. C. Studien über die Musik in Amerika. Leipzig: Breitkopf & Härtel. 2 M. 50 Pf.  
HANOTTAUX, G. et G. VICAIRE. Etude sur l'imprimerie de Balzac 1825-1827. Paris: Ferroud. 10 fr.  
KADE, O. Die Musikalien-Sammlung d. grossherzogl. Mecklenburg-Schweriner Fürstenhauses aus den letzten 2 Jahrhunderten. Wismar: Hinström. 8 M.  
KARPELES, B. Die Arbeiter d. mährisch-schlesischen Steinkohlen-Revieres. Socialstatistische Untersuchn. 1. Bd. Leipzig: Duncker & Humblot. 6 M. 80 Pf.  
KUHNA, Die Ernährungsverhältnisse der industriellen Arbeiterbevölkerung in Oberschlesien. Leipzig: Duncker & Humblot. 6 M.  
KUNSTSCHATZ AUS TIROL. 2. Abth. Architektur u. Kunstgewerbe. Mit erläut. Texte v. J. W. Deininger. Wien: Schroll. 6 M.  
LEITZHAUSER, G. Bilder aus der Kunstgeschichte. Hamburg. 3 M.  
LOESCHKE, G. Die Enthauptung der Medusa. Ein Beitrag zur Geschichte der griech. Malerei. Bonn: Cohen. 2 M.  
MÉMOIRES d'une Inconnue, publiés sur le manuscrit original (1780-1816). Paris: Plon. 7 fr. 50 c.  
MONTAILLÉ, Le Costume féminin depuis l'Epoque gauloise jusqu'à nos jours. T. 1. Paris: Malherbe. 5 fr.  
POUGIN, A. Verdict: histoire anecdotique de sa vie et de ses œuvres. Paris: Calmann Lévy. 3 fr. 50 c.  
SCHULTZE, S. Der junge Goethe. 7. Hft. Goethe in Frankfurt (1773-4). Halle: Kassenmeyer. 1 M. 20 Pf.  
TARNOWSKI, F. Chronik. Schilderung aus dem Leben der preussisch-litauischen Landbewohner d. 18. u. 19. Jahrh. Königsberg: Grise. 2 M.  
VÖCKE, W. Die Grundzüge der Finanzwissenschaft. Leipzig: Hirschfeld. 11 M.  
WEILL, G. Saint-Simon et son Œuvre. Paris: Perrin. 3 fr. 50 c.  
ZOLLNER, F. Beiträge zur deutschen Judenfrage m. akademischen Arabesken, als Unterlagen u. e. Reform der deutschen Universitäten. Leipzig: Mutze. 4 M.

##### THEOLOGY, ETC.

- SCHÜBNER, E. Die ältesten Christengemeinden im römischen Reich. Kiel: Toebe. 1 M. 20 Pf.

##### HISTORY, ETC.

- AYERDUNK, H. Geschichte der Stadt Duisburg bis zur endgültigen Vereinigung m. dem Hause Hohenzollern (1866). 1. Abthg. Duisburg: Krich. 5 M.  
BEITRÄGE, staats- u. socialwissenschaftliche. 2. Bd. 1. Hft. August Comte u. seine Bedeutung f. die Entwicklung der Socialwissenschaft. Von H. Waentig. Leipzig: Duncker & Humblot. 8 M.  
GRUPP, G. Oettingische Geschichte der Reformationszeit. Nördlingen: Reischle. 3 M. 50 Pf.  
LOIR, M. Jean-Gaspard Venet, corsaire et amiral (1747-1808). Paris: Baudouin. 6 fr.  
NAUHAUS, L. Cours de droit musulman. 1er fasc. La propriété. Paris: Marchal. 6 fr.  
PRIENACK, J. Die Reichspolitik d. Erzbischofs Balduin v. Trier in den J. 1314 bis 1328. Ein Beitrag zur Geschichte Kaiser Ludwigs des Bayern. Göttingen: Vandenhoeck. 4 M. 80 Pf.  
SERUZIER, Mémoires militaires du Baron. Réimpression illustrée. Paris: Baudouin. 6 fr.

- STARCK, E. v. Palästina u. Syrien von Anfang der Geschichte bis zum Siege des Islam. Berlin: Reuther. 4 M. 50 Pf.  
STUDEN, Leizger, aus dem Gebiet der Geschichte. 1. Bd. 1. Hft. Die Kölner Konföderation von J. 1367 u. die schonischen Pfandschaften. Von E. R. Danell. Leipzig: Duncker & Humblot. 3 M. 80 Pf.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- ACOLOGUE, A. Flore de France. Paris: J. B. Baillière. 12 fr. 50 c.  
BERGH, R. S. Vorlesungen über die Zelle u. die einfachen Gewebe des thierischen Körpers. Wiesbaden: Kreidel. 7 M.  
KAHLBAUM, G. W. A. Theophrastus Paracelsus. Basel: Schwabe. 1 M. 50 Pf.  
LEHMANN, R. Schopenhauer. Ein Beitrag zur Psychologie der Metaphysik. Berlin: Weidmann. 4 M.  
MERKEL, E. Molluskenfauna v. Schlesien. Breslau: Kern. 7 M.  
PESTENEER, P. Introduction à l'étude des mollusques. Paris: Carré. 6 fr.  
TULLBERG, T. Ueb. einige Muriden aus Hamarun. Upsala: Lundström. 8 M.  
WORREIN, G. Die Phanerogamen- u. Gefäss-Kryptogamen-Flora der Münchener Thalebene. München: Jordan. 3 M. 50 Pf.

##### PHILOLOGY, ETC.

- BROCKELMANN, C. Lexicon Syriacum. Praefatus est Th. Nöldeke. Fasc. 1. Berlin: Reuther. 4 M.  
EICHLEB, H. Variationen zu Tacitus' Annalen. 2. Hft. Zu Buch II. Berlin: Weidmann. 1 M. 20 Pf.  
TOPOLOVSK, J. Die basko-slavische Sprachähnlichkeit. 1. Bd. Einleitung. Vergleichende Lautlehre. Wien: Gerold's Sohn. 8 M.

##### CORRESPONDENCE.

##### THE SEPTUAGINT versus THE HEBREW TEXT OF THE BIBLE.

The Athenaeum Club, S.W.

In the letters which you have permitted me to print I have tried to support two conclusions—one which has had adherents for some centuries, namely, that the Septuagint represents a better text than the Hebrew version of the Bible; the other, which is not so well known, that the Hebrew version, the so-called Masoretic text, is not only inferior to the Septuagint, but is a sophisticated and made-up text due to the Rabbis of the second century. Not only did they create a new text, but they created a new Canon. The notion so widely spread, that the Alexandrian Canon is an amplification of some Canon supposed to have previously existed in Palestine, seems based on the most fragile evidence. The original Canon was an elastic one, and is represented by the Septuagint. This is important in many ways, for it was the introduction of a more rigid Canon by the Jews at Jamnia which was the beginning of a great many of our troubles in criticism. And how did they go to work? We have an interesting tradition on the subject in the Talmud, which has been often quoted and used, but which has been quoted and used as if the rival schools of Rabbis at Jamnia had been discussing the retention in, or exclusion from, some Hebrew Canon of works already there, instead of its being a most interesting episode of the general discussions which took place when the shorter or recognised Hebrew Canon was actually formed.

The discussion as to whether the Song of Solomon, a secular erotic poem, should be retained in the Canon or not has often been quoted, as has the emphatic and hyperbolic dictum of the Rabbi Akiba to the effect that, "The whole world is not worth the day on which the Song of Songs was given to Israel; for all the Kethubim are holy, but the Canticles most holy." The very fierceness of the language of this ultra-partisan of Jewish thought as against Christian thought arouses more than a suspicion that the Book was, perhaps, not contained in the Bible of the early Christians at all, namely, in the Septuagint. It is very remarkable that there should be no reference to it by Josephus or Philo, or by any of the New Testament writers; and it would seem not improbable that the Greek version in the older codices has come from

\* The Giant is Adamastor, or the Stormy Cape. See *Lusitana*, Canto V.

Aquila's and Theodotion's translation or both, and not from the Septuagint at all. Origen's devotion to the Book is doubtless due to its affording good materials for his symbolical methods of interpretation.

While the final acceptance by the Jews of the Book of Canticles, after Akiba's strong language about it, is a dramatic incident in the history of the Canon, the corresponding rejection of one of the finest pessimistic sermons in any language—namely, the work known as *Ecclesiasticus* or *Wisdom*—on grounds fantastic and uncritical, is an equally instructive story. So remarkable was this rejection that Dr. Edersheim no doubt condenses the view of nine-tenths of modern scholars, when he urges that it was done for polemical reasons, and says that it was probably due to the wide use of the Book in the Early Christian Church. This accounts for the rancorous phrases of Akiba about it, for it has all the earmarks by which in other cases the genuine books were supposed to be distinguished from the apochryphal. It existed in Hebrew, as the author of the Greek translation affirms; Jerome tells us he had seen a copy of the Hebrew original, while the quotations from it in the Talmud are for the most part in Hebrew. An Aramaic translation also existed, which is quoted in the Babylonian Talmud. The author of the Epistle of James, whose surroundings were very Jewish, must have known it, as he apparently uses it often; and it is also quoted in chap. xix. of the Epistle of Barnabas. The Early Fathers, such as Tertullian, Clement of Alexandria, Origen, and Cyprian, all treat it as Scripture; and it is included in the Hebrew Canon as defined by the Synods of Hippo and Carthage. There cannot be the least doubt that it had an unquestioned place in the Septuagint, as it occurs in the Peshitta and in the Pre-Hieronymian Itala. The Septuagint seems to have preserved a more perfect text than the Masoretic one. The principal variation consisted in the addition of a large number of verses in the latter, in regard to which Mr. Margoliouth, in his learned notes on the Book, says:

"Some of them are quoted by very early authorities (e.g., Chrysostom and Clement of Alexandria), or are confirmed by the best collateral evidence (e.g., the Syrian, Latin, and Coptic versions). Many of these verses are translated in the Syro-Hexaplar version, where they are marked with asterisks, the existence of which in the Apocryphal Book is a matter of difficulty (Field Hexapla I., p. lxx.). That they are translations of Hebrew verses is shown by the fact that the sense of many of them only becomes clear after retranslation."

It seems from the attitude of some of the Rabbis, such as Rabbi Joseph, towards it that the exclusion of the Book of Wisdom from the Canon was entirely the work of that very polemical and headstrong fanatic and opponent of Christianity, the Rabbi Akiba, as tradition so uniformly says. The burden of my present argument is that the book was in the Canon as it was understood by the Jews and the Christians of the first century, whose Bible was so largely the Septuagint; and that it ought to be there now.

Let us now turn to another Book, namely, that of Ezekiel, which had to run the gauntlet of those fantastic persons, the Rabbinical critics, and which at one time was very nearly excluded from the Canon also, on the ground of its obscurity and its supposed opposition to the Law in certain places, as xviii. 20, xx. 5, xxxiv. 7. It is hardly realised how very nearly the exclusion was decided upon. If we are to credit the story in the Talmud, which certainly has all the appearance of truth, it was only when the matter was going to be decided against its inclusion that, by the intervention of the Rabbi Ananias, who undertook to reconcile

its supposed contradictions with the Law, it was eventually decided to retain it. Upon this slight thread, then, once hung the question of the reception or rejection of this famous Book by the Jew Doctors, which would have meant its rejection by Jerome, and probably by all the Western Church.

The Masoretic text of Ezekiel and the versions dependent upon it are very corrupt. I ought to mention that that acute critic Whiston—some of whose views were doubtless untenable, but who fills a remarkable place in the initiation of a scientific criticism of the Bible text—shows that the first verses of Ezekiel are quite unintelligible as they stand, and point to the text of the Book, as we have it, having been dislocated and rearranged just as the text of Jeremiah has been.

The first two verses of Ezekiel refer to certain visions he had in the thirtieth year of the Captivity. He does not tell us what they were, but begins again in the third verse with the visions he had in the fifth year. These are duly enumerated and described. Chapter viii. begins with the visions of the sixth year; chapter xx. with the visions of the seventh year; chapter xxiv. with those of the ninth year; chapter xxvi. with those of the eleventh year. In chapter xxix. we go back to the visions of the tenth year. In chapter xxxi. we again have visions of the eleventh year; in chapter xxxii. of the twelfth year; in chapter xl. of the twenty-fifth year.

This is surely very curious. Either the two initial verses belong to some other chapter whose heading is lost, or else they were the beginning of an entirely new Book. What is plain is that they have nothing to do with the events recorded in the first chapter; and if they refer to anything in the present Book of Ezekiel, it must be to something which occurred after the events described in chapter xl. It is very probable that, if we could recover the original Septuagint Text of Ezekiel, these dislocations would, as in Jeremiah, disappear, and that they are due to a rearrangement of the Text by the Jamnia doctors. It is a curious fact that Josephus, who used the Septuagint, tells us that Ezekiel left behind him two Books. We only know of one; but it is remarkable that modern criticism has separated the matter of Ezekiel into two sections shewing marked differences, and it is possible that the Book was originally in two sections. A reference to the fact seems to be made in the Athanasian Constitutions. Ewald and others have maintained, further, that in many places the Greek text is more intelligible and serves better to represent the original than the Masoretic text.

I must continue my criticism in another letter. Meanwhile, I ought to add here that in recently reading over some portion of the voluminous works of that very remarkable writer Whiston, I find that he had already at the beginning of the last century warmly championed the Septuagint against the Hebrew text, and had attributed the formation of the Masoretic text (of which he writes very much on the same terms as I have ventured to write) to the time of Barkhobas, the famous prophet of whom Rabbi Akiba was the champion. I was unaware of this until quite lately; and it seems to me to strengthen my contention, which was arrived at on quite different grounds, and long before I had seen a line on the subject by Whiston.

H. H. HOWORTH.

#### SOME BASQUE CUSTOMS, ETC.

Saro, *Basques Pyrénées*: April 28, 1894.

In reference to the interesting letter of Miss Stokes in the ACADEMY of April 24, there is an instance of small crosses planted round a larger one in the twelfth century Codex Calixtinus

of Compostella, published by Prof. Vinson in the *Revue de Linguistique* (tom. xv., 15 Janv., 1882, p. 15). The passage runs:

"In summitate vero eiusdem montis est locus, quod dicitur *Cruz Caroli*, quia super illum securibus et dolabris et fossoriis coeterisque manubriis Carolus cum suis exercitibus in Hispaniam pergens olim tramitem fecit, signumque Dominicæ crucis prius in eo elevavit, et tandem flexit genibus versus Gallaciam Deo et Sancto Jacobo precem fudit; quapropter, peregrini, genua sua ibi curvantes versus Sancti Jacobi patriam, ex more orant, et singuli singula vexilla Dominicæ crucis infigunt. Mille etiam crucis possunt inveniri, unde primus locus orationis Sancti Jacobi ibi habetur."

The spot would seem to be at the junction of the old Roman road with the path coming from Valcarlos, near the chapel of Ibañeta. The passage would point to a wider range of the custom than that suggested by Miss Stokes.

The points of resemblance between Basque and Celtic institutions and customs are so few, so baffling, and yet sometimes so curiously minute (e.g., the cat in the ancient Welsh laws and in the Fuero of Navarre; the funeral stones described by Mr. Henry O'Shea in *La Tombe Basque*), that I may perhaps be excused for mentioning the following custom, of which I have known several examples.

When a death takes place, a fire is lighted, sometimes with the mattress on which the deceased expired, more frequently with a little straw, at the intersection of the cross-roads or paths nearest the house. As long as the fire lasts, every passer-by is supposed to say a Paternoster for the deceased, and in some spots to fling a stone on a heap at one of the angles of the cross-roads. In many places the custom is observed by a few families only, and is fast dying out. In others, when twenty years ago I asked the reason of it, the answer was "pour prier," and my informants were astonished to hear that it was not so done everywhere.

In the list of Basque words given in the Codex above cited we find: "*presbyterum, belaterra*, quod interpretatur pulchra terra." This word *belaterra*, for priest, is supposed to be connected with the *birretum* worn by the clergy; and this interpretation seems confirmed by a letter of institution of a Bishop of Bayonne of the priest of Azpilueta in Navarre, dated 21 June, 1501. The institution takes place by the delivery of the Bishop's *birretum*, and placing it on the head of the priest's proctor: "*Conferimus et donamus et de eisdem providemus, et te per presentes et per traditionem virreti nostri in caput dicti procuratoris tui per nos apostiti te investimus de eadem.*" The document is printed by Father Fita in the *Boletín de la Real Academia de la Historia* (tomo xxiii. cuad 1-3, p. 190) 1893.

Can we compare with the name *Belaterra* on a Christian monument at Kalabsheh, mentioned by Prof. Sayce in his Letter from Egypt in the ACADEMY of March 17, p. 235?

WENTWORTH WEBSTER.

#### SHAKSPEARE'S "DUNSINANE" AND MILTON'S "PHILISTINE."

Hampstead: April 23, 1894.

In his *Pronunciation of Scripture Proper Names*, Walker shows very intimate acquaintance with "Paradise Lost," but not with Milton's other poems. This is indicated pretty clearly by his treatment of "Philistine." His entries are "Phil-is'tim, Phil-is'tines 8, *Fi-li-tins*," the accent being placed uniformly on the second syllable, according to his Rule 8, but not supported by any reference to Milton, who uses only the adjective "Philistine" in "Paradise Lost" (9. 1061). Later dictionaries, the *Imperial* for one, put the accent on the first syllable—whether rightly or wrongly, accord-



ing to present-day usage, is not the point to which I wish to call attention now. My point is Milton's accentuation; this seems to have escaped Walker's notice. The accent, I contend, is uniformly on the first syllable of the substantive, but on the second of the adjective. Each occurs nine times in "Samson Agonistes": the substantive in ll. 238, 251, &c., with the accent on the first syllable; the adjective in ll. 722, 831, &c., with the accent on the second syllable. In his Psalm lxxxiii. 7 "Philistines" ("Philistims" in some editions) occurs with the accent on the first syllable. Some editions spell the substantive and adjective alike "Philistine," others spell the adjective "Philistian." In the first edition (1671) the adjective is spelt "Philistian"; but this edition, though probably printed at Milton's expense—"printed by J. M. for John Starkey at the Mitre in Fleet-street"—is badly printed, and contains many errata, even the numbering of the lines going wrong at l. 70. The poet's blindness prevented his personal superintendence, and therefore the spelling of the word is not of vital importance, although the accentuation is.

Now this important distinction in the accentuation of the substantive and adjective is, I believe, the simple, and the true, explanation of Shakspeare's hitherto unmastered difficulty, "Dunsinane." In all the eight lines in "Macbeth" in which the accent is on the first syllable, "Dunsinane" is a substantive; in the solitary passage, Act iv., Sc. i., where the accent is on the second, it is an adjective, "Dunsinane hill." In a letter in the ACADEMY of June 3, 1893, I pointed out several reasons why this solitary passage could not be considered sufficient proof that Shakspeare varied his accentuation of proper nouns, which I contend he never did, but I owe it to a friend that I am now able to remove the difficulty; the difference in the accentuation according to the part of speech having previously escaped my notice.

BENJAMIN DAWSON.

#### THE NAÏVETÉ OF CHAUCER.

College of the City of New York: March 31, 1894.

It has often been remarked, and very generally accepted, that the *naïveté* of Chaucer is to be ascribed, if not entirely, at any rate very largely, to the archaic language of his poems. Such a judgment appears unwarranted. It is, indeed, true that a critic will sometimes pick out, as poetically beautiful, what was merely a conventional form of speech, as Lowell did in his younger days, when he expressed his admiration for the line in the *Knight's Tale*, "Allone withouten any companye," a line which the student of the old romances recognises as a stock expression. On the other hand, it must be admitted that *naïveté* is a poetic quality of a high order. Every poet must at times see with the eyes and speak with the tongue of a child. As Coleridge wisely says, "To carry on the feelings of childhood into the powers of manhood; to combine the child's sense of wonder and novelty with the appearances which every day for, perhaps, forty years had rendered familiar—

'With sun and moon and stars throughout the year,  
And man and woman';

this is the character and privilege of genius, and one of the marks which distinguish genius from talents."

Chaucer had this power, and it belonged, not to his age, but to his genius. In what other poet of his day do we find *naïveté* like his? Gower, who stands nearest him, is childish rather than childlike, and his stories leave with the reader a very dreary feeling. As we read Chaucer's tale of Constance, the infantine charm lies, not in the inconsistencies, not in

any mere verbal forms differing from those we use, but in the whole texture of the thought.

"Sche set hir down on knees, and than she sayde  
Immortal God, that savedst Susanne  
Fro false blame; and thou, merciful mayde,  
Mary, I mene, daughter of saint Anne,  
Bifore whos child angels syng Osanne;  
If I be gultles of this felonye,  
My socour be, for elles schal I dye!"

In this stanza it is plainly the thought and feeling that produce the sweet, childlike effect, for there is here but one phrase, "Sche set hir down on knees," which differs in any important respect from modern usage. If we compare a passage from Chaucer's tale with a corresponding one from Gower's, it will be evident how slight is the poetic charm of a merely antiquated phraseology. Alla will have the knight swear that Constance murdered his queen.

"And happed that there lay a boke,  
Upon the which, whan he it sighe,  
This knight hath swore and said on highe,  
That alle men it mighten wite  
Now by this boke, which here is write,  
Constance is gultif well I wote.  
With that the honde of heven him smote  
In token of that he was forswore,  
That he has bothe his eyen lore,  
Out of his hed the same stounde  
They stert, and so they were founde."

Ed. Pauli, vol. i., p. 188.

So Gower tells it, with no lack of archaic language, but where is the charm of *naïveté*? Listen to Chaucer:

"A Britoun booke, i- write with Evaungiles,  
Was fette, and on this booke he swor anon  
Sche gultif was; and in the mene whiles  
An hond him smot upon the nekke boon,  
That doun he fel anon right as a stoon;  
And bothe his yen brast out of his face  
In sight of every body in that place."

With such an example before our eyes, can we admit that "much of that *naïveté* which to modern readers seems Chaucer's most obvious literary quality must be ascribed to the times in which he lived and wrote"? (Ward's *Chaucer*, "English Men of Letters.") Must we not rather maintain that the *naïveté* of Chaucer is one of the most exquisite blossoms of his genius—of the same kind as the *naïveté* of Spenser, of Wordsworth, of Tennyson?

LEWIS FREEMAN MOTT.

#### APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, May 6, 7.30 p.m. Ethical: "Morality and Dogma," by Mr. B. Bosanquet.  
MONDAY, May 7, 4.30 p.m. Victoria Institute "Chinese Philosophy," by Surgeon-General Gordon.  
5 p.m. Royal Institution: General Monthly Meeting.  
7.30 p.m. Carlyle: "Labour," by Col. Maude.  
8 p.m. Society of Arts: Cantor Lecture, "Typewriting Machines," II., by Mr. H. C. Jenkins.  
8.30 p.m. Geographical: "The Bakhtiari Country and Upper Elam," by Lieut.-Col. H. A. Sawyer.  
8.30 p.m. Parkes Museum: "Climate in Relation to Health and Geographical Distribution of Disease," by Dr. C. Theodore Williams.  
TUESDAY, May 8, 3 p.m. Royal Institution: "Rubies," II., by Prof. J. W. Rudl.  
4 p.m. Palestine Exploration Fund: "Future Researches in Palestine," by Major Conder.  
8 p.m. Colonial Institute: "Canada in Relation to the Unity of the Empire," by Sir Charles Tupper.  
8 p.m. Civil Engineers: Discussion, "The Manufacture of Briquette Fuel," by Mr. W. Colquhoun.  
8 p.m. Society of Arts: "Pewter," by Mr. J. Starkie Gardner.  
8 p.m. Irish Literary Society: "The Poetry of Sir Samuel Ferguson," by the Hon. Roden Noel.  
8.30 p.m. Anthropological.  
WEDNESDAY, May 9, 8 p.m. Society of Arts: "Telegraphs and Trade Routes in Persia," by Col. Wells.  
8 p.m. Geological.  
THURSDAY, May 10, 3 p.m. Royal Institution: "The Solid and Liquid States of Matter," II., by Prof. Dewar.  
8 p.m. Mathematical: "The Kinematical Discrimination of the Euclidean and Non-Euclidean Geometries," by Mr. A. E. H. Love; and "Stability of a Tube under External Pressure," by Mr. P. M. Greenhill.  
8 p.m. Electrical Engineers: Discussion, "The Cost of Electrical Energy," by Mr. E. E. Crompton.  
8 p.m. Viking Club: Conversation.  
8.30 p.m. Antiquaries.

8.30 p.m. Parkes Museum: "Fog, Cloud, and Sunshine," by Mr. F. Gaster.

FRIDAY, May 11, 5 p.m. Physical: "Electromagnetic Induction in Plane, Cylindrical, and Spherical Current Sheets," by Mr. G. H. Bryan; "Dielectrics," by Mr. R. Appleyard.

7.30 p.m. Ruskin: "Ruskin as a Letter Writer," by Mr. J. P. Smart; "The Langdale Linen Industry," by Mr. Thomas Hewitt.

8 p.m. Royal Institution: "English Folk Song," by the Rev. S. Earing Gould, with Musical Illustrations.

SATURDAY, May 12, 3 p.m. Royal Institution: Tyndall Lecture, "Colour Vision," II., by Captain Abney.

## SCIENCE.

### PHILOLOGICAL BOOKS.

*An Old and Middle English Reader.* On the basis of Prof. Julius Zupitza's "Alt und Mittelenglisches Uebungsbuch." With Introduction, Notes, and Glossary by George Edwin Maclean. (Macmillans.) Prof. Zupitza's *Uebungsbuch* has many special merits, and it is probable that teachers in this country would long ago have adopted it for use in their classes if the notes and glossary had been in English instead of German. In adapting the work for English-speaking students, Prof. Maclean has retained the original selection of texts (omitting the four new extracts added in the last German edition, which has in other respects been followed), but has in some instances made a fresh collation of the MSS. The book contains thirty-four extracts in Old English and thirty-six in Middle English, including two chapters from Wycliffe's New Testament, which are printed in connexion with the parallel Old English versions. The passages are fairly representative of the diversities of literary style and of dialect in Old and Middle English, although Prof. Zupitza has intentionally abstained from giving specimens of those important works which the student at a somewhat more advanced stage ought to read *in extenso*. Prof. Maclean's part of the work deserves the highest praise. The Glossary contains an extraordinarily large amount of etymological information, condensed into small space by means of a highly ingenious system of typographical contrivances. The philology is well up to date; nearly every relevant observation in Brugmann's great work and in Paul's *Grundriss* is duly noted, and there is evidence that several very recent articles in periodicals have been studied with profit. The Notes and Introduction might perhaps with advantage have been made more copious; but they are sound and helpful, and contain abundant references to the literature of the subject. In the Glossary we observe a few inconsistencies in the notation of prehistoric forms (e.g., some fluctuation between *-on*, *-un*, and *-an* in the infinitive, between *d* and *ð* for the Teutonic antecedent of the English *d*), and one or two inadvertencies in the use of the typographical symbols; but such things are hardly avoidable in a first edition. The etymologies given for *faulen* and *feallan* are doubtful. Brugmann's observations on these words in the last part of vol. ii. of the *Grundriss* were probably published too late to be available. The text of the extract from the twelfth century Chronicle should be corrected by Mr. Plummer's edition, which retains the punctuation of the MS. and has one or two amended readings.

*A First Book in Old English: Grammar, Reader, Notes, and Vocabulary.* By Albert S. Cook. (Boston: Ginn.) This book is carefully written, and will, we believe, be found well suited for its purpose, though some features of its plan are of doubtful advantage. The reading lessons, with fairly copious footnotes, fill only 110 pages, nearly half of these being occupied with extracts from "Apollonius" and "Andreas." The remaining passages are from Aelfric, the translation of Baeda's *History*, and the preface and epilogue to Boethius, with

twenty lines of "Beowulf" and about 120 from "Judith." The prose extracts are given in a normalised orthography, according to the forms of Early West Saxon. This seems an unsatisfactory proceeding: in the case of Aelfric it is something like re-writing passages of Tennyson in the spelling of Malory. No doubt it is well for the beginner to work upon texts written in the Early West Saxon spelling. But a sufficient abundance of material might have been found in writings of Alfredian date; and when some practice in reading has been gained, it is desirable that the learner should be made acquainted with the actual forms met with in the MSS. The grammar is brief, and is strictly empirical in method. So far as the classification of nouns is concerned, we do not object to this. The arrangement according to stems is best left until the learner has become familiar with the commoner phenomena of the language; though when that stage has been reached, it is valuable in accounting for many apparent anomalies, which it is almost impossible to remember without its aid. In the case of weak verbs, however, the scientific classification is unmemorably useful from the first, and we wish that Prof. Cook had adopted it. The sections on original and derivative vowels are somewhat wanting in lucidity, and the treatment of *u*-umlaut is misleading. On the whole, however, the grammar is satisfactory, the brief sketch of syntax being particularly useful. The chapter on prosody is fuller than is needful in so elementary a work, but hardly full enough to be quite intelligible to a beginner. The terms "trochaic," "iambic," and "bacchiac" are undesirable in treating of Old English rhythms. Their current use with regard to modern accentual metres may be tolerated; but as Old English metre depends to some extent on quantity, the misapplication of the classical terms is apt to confuse the mind of the student. The statement that "every hemistich ends either in a stressed syllable, or in a stressed syllable followed by a single short syllable" is incorrect; endings like *u dele* (where the ictus of a falling foot is resolved) are common enough. Prof. Cook's peculiar use of the tailed *e* to denote the umlaut of *o* (as well as that of *a*) is on several grounds objectionable. In the grammar the tailed *e* and *o* are treated as if they formed part of the genuine. Old English alphabet, instead of being (in their current use, at least) mere inventions of modern scholars. In the examples of non-West-Saxon dialects given in the appendix, the tailed *e* occurs where it is used in the MSS., but the learner is not informed that it does not there represent the same sound for which it stands in the rest of the book, but is merely a graphic variant of *e*. The vocabulary appears to be very correct, the etymological information given being, so far as we have observed, entirely sound, except that under the word *mücraftig* an explanation is quoted from Grimm which modern philology does not sanction, at least in the form in which it is given.

PROF. KELLE, of Prague, has just published the first volume of his *Geschichte der Deutschen Litteratur* (Berlin, 1894), of which the second volume may be expected next year. As a general history of the older German literature, this volume of 286 pages, which brings us down to the death of Conrad II. in 1039, will be found most useful by students. On many points, as on Otfrid and Notker der Deutsche, Prof. Kelle is himself one of the great authorities; for other authors he has supplemented his own account by giving full references at the end of the book to special monographs.

THE mention of Notker reminds us of the fact, not yet recorded in the ACADEMY, that a most scholarly treatise on "The Sound-system

in Notker's Psalms from the St. Gall MS.," offered by Miss Edith E. Wardale (and accepted) as an inaugural dissertation for the degree of Doctor of Philosophy at Zürich, has recently been published. This is one of the best pieces of work in Old High German philology yet done in England, and reflects great credit upon the author, and upon the Oxford Modern Language School for Women. Along with it must be mentioned the admirable monograph upon the Phonology and Grammar of the Northumbrian Gloss to the Gospel of St. Mark in the Lindisfarne Gospels by another Oxford student, Miss Elizabeth M. Lea, published in the last two numbers of *Anglia* (of which it occupies 145 pages): a work which has received the encomiums of the most eminent Anglo-Saxon scholars in England and Germany. Miss Lea was a student of Lady Margaret Hall, where she took a First in the Honours School of English in 1890; she is now lecturer on English to the Oxford Association for the Education of Women. Miss Wardale was a student of St. Hugh's Hall, and took a First in the Modern Language Honours School in 1889; she is now Association lecturer in Old English and Modern Languages at Oxford, resident tutor at St. Hugh's Hall, and lecturer on Old and Middle English and German at Holloway College. The scholarly work of these ladies remind us of Miss Elizabeth Elstob and her Anglo-Saxon studies at Oxford in the beginning of the eighteenth century.

#### TWO CLASSICAL REVIEWS.

THE last number of the *Journal of Philology* (Macmillans) again shows the present trend of classical scholarship towards the criticism of MSS. Mr. F. G. Kenyon publishes two more of the treasures that have recently been acquired by the British Museum. These are (1) a fragmentary papyrus, containing the conclusion of Book III. of the *Odyssey*, accompanied by a few scholia; and (2) a vellum, containing a portion of the *De Falsa Legatione* of Demosthenes. The papyrus is written in a large, delicate uncial, so carefully that it may well have been intended for sale or for a public library. There are a few accents, breathings, and marks of elision, by the original scribe; the punctuation marks have probably been added later. The date is apparently the first century, A.D.; while the scholia cannot be later than the middle of the second century. Mr. Kenyon prints all of the text that has been preserved, collating the variants with the text of Ludwig. He points out that they deserve attention, as being all genuine variants, not mere errors of the scribe. He also prints the scholia, where legible. The vellum of Demosthenes is said to have been found with papyri in the Fayyum, and appears to be considerably older than any other extant specimen of that material. It consists of four pages, forming the two inside leaves of a quaternion. The interior columns on each page are preserved almost intact. The writing is a small, neat uncial; and there is no sign of the MS. having been touched by any but the original scribe. The hand is unlike that of any known vellum, and must be classed rather with those of the papyri. It is plainly of the Roman period; and both in the size and shape of letters, and in the general appearance of the writing, it bears considerable resemblance to the papyrus of Herodas. It probably belongs to the second century A.D. Mr. Kenyon prints the text in full, collating it with that of Blass, and examining all the variants in detail. His general conclusion is that:—

"We have here a confirmation of the general soundness of the text preserved to us in the much later MSS. on which we have hitherto depended. In this respect the new vellum agrees with all the

better papyri of other authors. It is becoming more and more certain that, if our Greek classical texts have been much corrupted since they left the hands of their authors, that corruption must have taken place very early, and must have been due to the deliberate intention of editors rather than to the ignorant blunders of scribes."

Next, there is a paper, by Mr. B. P. Grenfell, on some more Greek papyri, brought from Egypt by the Rev. A. C. Headlam, which have now likewise found a home in the British Museum. They are all contracts for the sale of house property at Apollonopolis Magna, the modern Edfu, not far from Thebes. They date from the first half of the seventh century, and are interesting as having appended the autograph signatures of the parties. Not less important than these accounts of new discoveries is the first paper, contributed by Mr. T. W. Allen, on "The Composition of some Greek Manuscripts." He here deals particularly with the well-known Laurentian MS. at Florence, which is our principal authority for the text of Aeschylus, Sophocles, and Apollonius Rhodius, taking it as an example of the entire class of Greek codices written about the year 1000 A.D. He shows, with great ingenuity, how the MS. was originally written by two scribes under the direction of a third, who corrected their mistakes (sometimes to the extent of cutting away and adding pages) added the scholia, and introduced a new system of numbering the quires. Finally, we must mention two collations of MSS.: (1) by the late W. H. Simcox, of six codices (or portions of them) of the *Revelation* of St. John; and (2) of excerpts from the pseudo-Vergilian *Aetna* contained in a MS. in the Escorial, by Prof. Robinson Ellis, who points out that they agree closely with the excerpts quoted by Bährens from two MSS. at Paris, but that they rarely confirm the reported readings of the Codex Gyraldinus.

IN the *Classical Review* for April (David Nutt), Mr. T. G. Kenyon gives the first account in English of the papyri recently acquired by the Bibliothèque de Genève. He comments upon the fragments of Homer, which have been published by Prof. J. Nicole, though without any materials for indicating their probable date. One of them happens to contain part of the same book of the *Odyssey* as the British Museum papyrus mentioned above; and it supplies a few interesting variants. Another fragment, which covers from xi. 788 to xii. 9 of the *Iliad*, is of far greater importance, for it adds no less than eighteen lines to the received text, besides diverging more or less seriously from it in other respects. Prof. Nicole states that the handwriting resembles that of the Petrie fragment, which is of the third century B.C. Prof. J. E. B. Mayor draws attention to the prospectus of the new *Thesaurus Linguae Latinae*, which has been undertaken by the five Academies of Berlin, Göttingen, Leipzig, Munich, and Vienna. The editors-in-chief are Profs. Bücheler, Wölfflin, and Leo. For a few writers, the existing special lexicons are recognised as sufficient. For the remainder, complete *indices omnium verborum et locorum*, on Meusel's system, are to be compiled. The archaic and golden Latin (including inscriptions) will be reduced to slips in its entirety, the silver Latin for the most part, the later Latin in a selection. When the special *indices* have been made, they will be sorted alphabetically, statistics taken of the frequency of occurrence of words and forms of words, and the meanings arranged in groups. Thus, the mass of material will be sifted by sub-editors before it comes under the hands of the editors-in-chief. It is calculated that the whole work will not exceed twelve volumes large quarto, containing an average of 1000 pages each. A period of twenty years is



allowed for the publication; and the total cost is put at 600,000 marks (£30,000), towards which each of the five Academies will contribute 100,000 marks, the balance being supplied by the sale. Of the reviews, we must be content to mention briefly: Percy Gardner's "Origin of the Lord's Supper," by J. B. Mayor; Goodwin's "Homeric Hymns," by E. E. Sikes; Kaibel's "Style and Text of the *Polareis* 'Aðnvalur,'" by H. Richards; Furtwängler's "Masterpieces of Greek Sculpture," by Miss Eugénie Sellers; and Bodesteiner's treatise on the Greek stage, by A. E. Haigh.

#### SCIENCE NOTES.

THE following are the subjects of the two evening lectures to be given during the meeting of the British Association at Oxford in August: Prof. J. Shield Nicholson, of Edinburgh, will lecture on "Historical Progress and Ideal Socialism"; and Mr. W. H. White, director of naval construction at the Admiralty, will lecture on "Steam Navigation at High Speeds." Lord Salisbury's inaugural address as president will be delivered on Wednesday, August 8, at 8 p.m.

THE annual meeting of the Museums Association will be held this year at Dublin, from June 26 to 29, under the presidency of Dr. Valentine Ball, director of the Dublin Museum of Science and Fine Art, and formerly of the Geological Survey of India. Among the arrangements are a reception at the Zoological Gardens, and an excursion to the Wicklow Mountains.

DR. H. E. ARMSTRONG has been elected president of the Chemical Society for a second year.

PROF. W. A. TILDEN, of the Mason College, Birmingham, has been appointed to succeed Dr. T. E. Thorpe in the chair of chemistry at the Royal College of Science.

IN connexion with the London Society for the Extension of University Teaching, a course of five lectures will be delivered in the lecture room in the gardens of the Zoological Society, Regent's Park, on Saturdays, at 4 p.m., beginning on May 19, by Mr. F. E. Beddard, prosector to the society, entitled "Sketches in Geographical Distribution." The lectures will be illustrated by diagrams; and, so far as possible, the specimens selected to illustrate the course will be animals now living in the society's gardens.

THE philosophical faculty of the University of Göttingen offers for public competition two prizes, of the value of 3400 and 680 marks, for the best investigations of the solubility of mixed crystals. The essays, which may be written in German, Latin, French, or English, must be sent in before the end of August, 1896.

THE paper on "Zoological Regions," read by Mr. A. R. Wallace at the five-hundredth meeting of the Cambridge Natural Science Club last March, is printed at length in the last number of *Nature*. While accepting the six Scaterian regions, as being both natural and useful, he points out they are more or less conventional, being established solely for the purpose of facilitating the study of the geographical distribution of animals.

#### PHILOLOGY NOTES.

MR. S. ARTHUR STRONG will publish immediately the first part of an edition of an Arabic MS. in the British Museum, containing an account of the Muslim Conquest of Abyssinia in the sixteenth century. Mr. Strong is also engaged upon another MS. in the same collection, namely Alkindi's History of Egypt,

in aid of which publication the Secretary of State for India has made a small grant.

THE February number of the *Indian Antiquary* (London: Kegan Paul & Co.) contains a further instalment of the late Dr. A. C. Burnell's MS. on "The Devil Worship of the Tuluvās," with a coloured plate; and an article on "Traders' Slang in Southern India," by Pandit S. M. Natesa Sastri, giving two lists of conventional numerals: one in which the fractions are all names of flowers or fruit, while the numbers are all derived from philosophical conceptions; the other consisting of entirely arbitrary compounds. He also mentions certain private trade signs, and tells a good story how some traders were enabled, by means of their slang, to turn the tables upon a gang of thieves who had taken them prisoners. Finally, Mr. G. A. Grierson contributes an exhaustive review of Prof. Jacobi's recent work on the composition and date of the *Rāmāyana*. While accepting Prof. Jacobi's views as to the analysis of the poem—the value of the several recensions, the rejection of the first and seventh book, and of many episodes as later additions—Mr. Grierson contests Prof. Jacobi's date (not later than the sixth century B.C.), as being irreconcilable with the known facts as to the early vernacular use of Prakrit.

#### REPORTS OF SOCIETIES.

VIKING CLUB.—(Friday, April 27.)

THE Rev. A. Sandison, vice-president, in the chair. —Dr. Karl Blind read a paper on "The Boar's Head Dinner at Oxford and a Teutonic Sun-God." After pointing out that the custom of celebrating Christmas Day by a feast at which the boar's head is a prominent dish was once widely spread throughout Germany and Scandinavia, he described the ceremony still observed at Queen's College, Oxford, as witnessed by himself as a guest some years ago. The boar's head, decked with gilded sprays of bay and rosemary, and with little banners, is brought in in a solemn procession, heralded by trumpeters, when the famous song is sung. The townspeople are admitted to the hall, before the dinner begins, and the gilded sprays and banners are distributed among them. This is a point of great importance, showing that the ceremony was once a public one, concerning the community at large. The legend is that a student walking near Shotover was once attacked by a wild boar. Having no other weapon, he thrust the Aristotle he was studying down the boar's throat, crying "Accipe! Graecum est," whereupon the animal died of such a mass of unwonted learning. In his honour the dinner was instituted. Is there not the bust of Aristotle in the hall of Queen's College to prove the truth of the story? But, unhappily for the legend, it will not bear critical examination; for the ceremony has a much older and more distinguished lineage, being the survival of a sacrificial feast in memory of Freyr, a Teutonic sun-god, representing love, peace, and goodwill. In the Edda it is stated that he owned a boar, Gullinbursti, that is—"Golden-bristles." On this boar, whose golden bristles signify the rays of the sun, he rode daily from east to west across the heavens. In his honour was a feast held at the winter solstice; hence the boar was sacrificed to him in temples and households. A similar custom to that at Oxford, though observed with less ceremony, obtains at St. John's College, Cambridge, on St. John's Day, December 27. It existed formerly at the Inns of Court, in noblemen's houses and yeomen's homesteads, as well as at the court. It has been re-introduced from Germany at the Queen's table. Traces of it are still found in some parts of England, where the boar's head is replaced among the poorer classes by a sucking-pig. In some Christmas carols stress is laid on the fact of the boar "going out of the country" on the twelfth day after Christmas: that is, after the very twelve days of the winter solstice which were hallowed among our Teutonic forefathers when celebrating Yule. The Yule log is itself an emblem of sun-worship, the word Yule meaning "sun-wheel"—perhaps from a root akin

to the Greek Helios. The Church, according to her plan of converting heathen festivals and customs to Christian uses, replaced this and kindred winter-solstice festivals by Christmas. In Germany, mumming performances, in which the old deities are still recognisable, precede Christmas even now in villages and small towns. Of Freyr and his sister Freyja, the goddess of love and beauty, it was said that they were received among the Aesir, the gods of the Norse Pantheon, from among the Vanir, on conclusion of a peace between the two formerly hostile divine circles. The word Vanir has perhaps connexion with Venus, and, curiously enough, to her also the pig was sacred. Another Norse emblem of the sun is the boar, Sæhrimnir, who was fabled to be slain and boiled daily for the banquet of the chosen heroes in Valhalla and daily renewed: just as the sun, which is in a boiling state every day and swallowed up every night, uprises whole again each morning. At the Yule festival in Scandinavia a boar was sacrificed, called Sónar-göltr, which may mean either "sun-boar" or "boar of atonement." Upon it vows were made over Bragi's cup, Bragi being the god of poetry and eloquence. In Gothland, in Sweden, a similar ceremony is observed at the present day, though the ancient gods are no longer appealed to. In Sweden, even now, cakes are made at Yule in the shape of a pig; portions of these are scattered over the fields that are to be sown with corn, or given to the ploughboys to eat. In Germany, too, these boar-cakes are used for the Christmas fare. This was of old a sacrifice to Freyr, the ruler over rain and sunshine, who makes the earth fruitful. In Sandwick and Stromness, in Orkney, every family which owns a herd of swine kills one at Christmas. There are traces of a similar custom in France, introduced by the Frankish conquerors who gave that country its name. All these are remnants of ancient religious rites. Freyr was also a god of happiness and good-luck. This remembrance lingers in the modern vulgar German phrase: "Er hat Schwein," "he has luck." In the Edda we read of Freyr's luminous sword, with which he attacked the "Frost Giants." This typifies the power of the sunbeam over the ice of winter. Freyr's character as a solar deity is maintained in the Saga of Gislir, where it is said that the sun always remains on the howe where Thorgrim, Freyr's priest, lies buried. The snow cannot lie there, and vegetation never ceases on that hill. The Eddic Skirnismál tells the story of Freyr's love for the beautiful Gerda; of the mission of his envoy, Skirnir, whom he sent to woo her; and of the harshness with which that servant performed his task. Such apparent harshness is to be accounted for by the fact that Gerda represents the cold, frozen earth, which at first repels the advances of the sun. The nine days of waiting, before his heart's desire could be granted him, which Freyr deplores in the story, symbolise the nine months of the Northern winter. Though the Odinic faith is gone, the old customs still live on among us; and of this the Boar's Head dinner at Oxford offers a striking instance. It is a survival of a rite which many a Viking must have observed at Yuletide, even when abroad. We are far removed to-day from the ideas which gave rise to such ceremonies, but not farther than from kindred ideas of the Greeks and Romans. "And I therefore believe," Dr. Karl Blind said in conclusion, "that it is well worth our while to study these things, which connect the past with the present. In this way, through a better understanding of the mythological conceptions of our own forbears, we shall derive a poetic enjoyment similar to that which we derive from noble classic sources, but which it would be an error to think could only be derived from them."—After a discussion, in which Mr. Edwin H. Baverstock, Dr. Robert Gwynne, and Mr. Albany F. Major, hon. secretary, took part, the president thanked Dr. Karl Blind for his erudite and eloquent address.

GOETHE SOCIETY.—(Friday, April 27.)

PROF. E. DOWDEN, president, delivered an address on "Werther, as illustrated by the Sentimental Movement in English Literature," of which the following is a brief summary. The direct influence of Werther is seen in the literature of imitation

which it called forth in almost every language of Europe. Among English books of the Werther group are three which are of little importance in themselves, but which represent three phases of the English sentimental movement in literature: *The Letters of Charlotte during Her Connexion with Werther* is sentimental and moral; *Eleanora*, which tells of an episode in Werther's life before his acquaintance with Lotte, is sentimental, but does not aim at moral teaching, it is written (poor art as it is) only with a view to art; *The Slave of Passion, or the Fruits of Werther* is of the humanitarian and sentimental school of Henry Mackenzie's *Man of Feeling*. In the sentimental movement in English literature these were the three chief phases—the moralising, represented by Richardson; the artistic, represented by Sterne; and the philanthropic, represented by Mackenzie. The movement was attended by grave moral dangers; but it was of service in an age of much coarseness and dull sensuality. To trick up fine feelings before the mirror was perhaps better than to be brutal, and unconscious of brutality. But the sentimental movement in the narrower sense was only part of the great enfranchisement of the passions which took place in the eighteenth century, after a period of moral equilibrium, when the ideal aimed at was one of moderation and good sense. It was saved in England from its own dangers and errors by coalescing with the new philanthropy of the second half of the century. Its decline in pure literature is indicated by Mackenzie's novel of warning against emotional self-indulgence, *Julia de Rouvigne*, and still more by Monk Lewis's boyish satire *The Effusion of Sensibility*. Goethe in *Werther* studies the malady of his age, as one who was himself infected and had become his own physician.

### FINE ART.

#### MORELLI'S CRITICAL STUDIES OF ITALIAN PAINTERS.

"KUNSTKRITISCHE STUDIEN ÜBER ITALIENISCHE MALEREI."—*Die Galerie zu Berlin*. Von Ivan Lermoloff; Herausgegeben von Dr. Gustav Frizzoni. (Leipzig: Brockhaus.)

*La Galleria Morelli in Bergamo*. Descritta ed Illustrata da Gustavo Frizzoni. (Bergamo: Fratelli Bolis.)

"MORELLI'S CRITICAL STUDIES OF ITALIAN PAINTERS."—Vol. II.: *The Galleries of Munich and Dresden*. Translated by Constance Jocelyn Ffoulkes. (John Murray.)

WE must plead guilty to having allowed an unduly long interval to pass since the issue of the last volume of "Morelli's Critical Studies of Italian Painters" in its amended and definitive form; but we console ourselves somewhat with the recollection that the epoch-making volumes dealing respectively with the Borghese and Doria-Panfil collections, and with the State Galleries of Munich and Dresden, were criticised at great length in the ACADEMY as they successively appeared. The present volume was left in an incomplete shape by the great Italian critic at his death. Copious additional notes were found among his papers on all the main points raised, since the publication of the original volume of *Kunstkritische Studien*, in connexion with its final section nominally discussing the Gallery of Berlin, but, unfortunately, no complete text. It is owing to the loving care and the unremitting labour of Dr. Frizzoni, the follower and devoted friend of Morelli, that it has ultimately become possible to publish his last and by no means least important work. The groundwork remains the text

of the original volume, but the variations and subsequent developments of the original themes are so important that the book practically becomes a new one. Dr. Frizzoni has wisely preserved, wherever he could, the *ipsissima verba* of the author, supplementing these only where it has appeared absolutely necessary to do so, in order to make the text homogeneous and complete. A certain patchiness, a certain want of absolute consistency in minor detail, is the inevitable result; but we may nevertheless feel deeply grateful to the editor for having attempted and finally accomplished, with a success unlooked for under the discouraging circumstances, a task of peculiar difficulty.

As an appendix to the critical discussion of the Italian pictures at Berlin appear Lermoloff's three essays—by this time familiar to most serious students of Italian painting—on the earliest manifestations and developments of the art of Raphael, and his relations to Timoteo Viti, Perugino, and Pinturicchio respectively. It is true that these essays—respectively headed "Perugino oder Raphael," "Raphael's Jugendentwicklung," and "Noch einmal das Venetianische Skizzenbuch"—go over some of the ground already traversed in the body of the book; but notwithstanding this, we herald with genuine pleasure their reappearance, as showing Lermoloff's critical and controversial methods at their very best. His mode of attacking and persistently heckling an adversary, though it rarely, if ever, oversteps the bounds of fairness, in a text-book often disturbs the equanimity of the student, and obscures the permanent character of his own work. Here, however, where he is replying to adversaries who are tilting at him from all sides at once, one cannot but admire the youthful vigour which he still preserves in his maturity, his bellicose ardour, and above all those closely-reasoned and victorious arguments, derived from his scientific method of approaching the old masters, with the aid of which he faces and checks one foe after another. Meeting scorn with scorn, but also courtesy with courtesy, he throws heavily the eminent archivist, M. Eugène Müntz; he goes far to prove, against the weighty arguments of Herr Lippmann, assertions which must at first have been deemed to savour of audacious paradox; he rightly brushes aside the not very important contribution to the subject of Dr. August Schmarzow, and seeks more completely to convince the already half-convinced Anton Springer—by far the ablest and the least prejudiced among those German art-historians of light and leading who have applied themselves to the special study of the art of Raphael. Into the complicated questions arising out of the relations of Timoteo Viti to the youthful Raphael, out of the famous "Venetian Sketch-Book," and in connexion with influence exercised by Perugino and Pinturicchio respectively over the divine youth during the purely Umbrian phase of his artistic career, it is impossible to enter on the present occasion. Students of Morelli's original work will remember his main con-

tentions: that Timoteo Viti was the first teacher of Raphael, and the artist influencing, not, as formerly held, the artist influenced; that the results of his teaching and example, temporarily obscured by the overpowering attraction exercised over Sanzio by Perugino and Pinturicchio, showed themselves again, in a modified shape, in those works which bridge over the space between the Perugian and the Florentine periods; that during the Perugian period of Raphael's *Lehrjahre* the influence exercised by Pinturicchio was at least as great as that of Perugino, the head of the studio and the school; that to the less celebrated of the two elder masters belongs almost in its entirety the "Venetian Sketch-Book," and with it a whole series of drawings in the Albertina, at Lille, at Oxford, at the Städel Institut of Frankfurt, in the Louvre, and elsewhere, which down to Morelli's time were almost unanimously attributed to Raphael's first period. The too little heeded art of Pinturicchio, whom Vasari did so much to *dénigrer*, stands forth after Lermoloff's searching demonstrations a much bigger and a more original thing than it did when he was conveniently summed up as a sort of satellite and understudy of Perugino. More and more do these daringly original and ingeniously worked-out theories of the Milanese critic find support and corroboration in the independent researches of unprejudiced students of Italian art. It is quite possible not to be in complete agreement with him on all points of detail, not to be absolutely carried away by all his ascriptions and arguments; but it is difficult, following without *parti pris* his main contentions and the technical proofs by which they are accompanied, not to be convinced that here we have at last a solid basis for the study of Raphael's earlier career, a classification of his earlier paintings and drawings, resting on something firmer than mere individual conjecture, varying with the eye and the temperament of the particular beholder. And, again, Morelli's views, startling and iconoclastic as they at first appeared, are thoroughly in accordance with the normal development of an artistic temperament such as that of the suave Sanzio, whose genius, with all its force and elasticity, had a very strong admixture of the feminine—not to be confounded with the effeminate—causing him in his beginnings to cling for support to painters of infinitely inferior power, whose art, assimilating and making his own, he then soon left behind in his rapid progress towards maturity and perfection.

Morelli does full justice, now as heretofore, to the splendid artistic treasures contained in the Berlin Gallery, in which he holds the Florentine, Ferrarese, and Early Venetian schools to be more finely represented than in any collection north of the Alps. A juxtaposition in the volume of the two versions of Botticelli's "Giuliano de' Medici"—the one at Berlin, the other formerly in Morelli's own collection, and now with the rest of that collection in the Municipal Gallery of Bergamo—goes further than any words, even those of the author himself, could



do to prove the superiority of the Morellian example over that which at Berlin assumes to be the original. Again, to our mind the author convincingly makes out that the curious "Madonna and Child" (No. 104a of the new Berlin Catalogue), ascribed by Dr. Bode to Verrocchio himself, is far too grotesque and altogether too second-rate to be by that master, revealing, as its types do; rather the influence of Antonio Pollajuolo. Here, again, it was a happy idea of Dr. Frizzoni's to give with the text a reproduction of Verrocchio's exquisite terra-cotta "Madonna and Child" in the gallery of the Sta. Maria Nuova hospital at Florence—his very finest production of this particular class. Those who look from the one to the other reproduction will be pretty well able to solve the question of attribution for themselves, and they can scarcely fail to do so in a sense favourable to Morelli's contention. The author appears to us somewhat less successful in dealing with the remaining pictures belonging to this peculiar group—that is, the three Madonnas at the National Gallery, the Berlin Gallery, and the Stidel Institut respectively; the "Tobias and the Archangel" at the National Gallery; and the "Tobias with the three Archangels" in the Accademia delle Belle Arti of Florence. The reason is that he too stubbornly pushes aside the question of the influence exercised upon this group by Verrocchio, apparently because he distrusts the source whence the theory comes. We may assume that in the present state of the controversy very few serious students of Italian art will be found to re-assert that our "Tobias and the Archangel" is from the brush of Verrocchio himself. Nevertheless, that this curious, if not a little grotesque, work, as well as the other paintings above indicated, show, in a varying degree, the influence of the great painter-sculptor is hardly to be denied. Dr. Frizzoni, in his book on Morelli's collection at Bergamo presently to be mentioned, has done fuller justice to the theory started by Crowe and Cavalcaselle and developed by Bode and Bayersdorfer. In discussing our author's beautiful little "Tobias with the Archangel"—yet another variation of this subject dear to the Florentines—he acknowledges the influence of Leonardo's master, as shown in the types, while putting aside any idea of his personal participation in the work.

One of the interesting novelties of the present volume is the suggestion that Credi's beautiful early work, "The Madonna and Child enthroned between two saints," in the cathedral of Pistoia, is in part the work of his master Verrocchio. Certainly, the altar-piece is in gravity and dignity of design so far beyond anything else that Credi has done—even the famous examples in the Accademia of Florence and the Louvre—that such a collaboration of master and pupil appears highly probable. The muscular, sculptural figure of St. John the Baptist is very characteristic of the author of the "Baptism," and is such as Credi has not again reproduced in all its severity. On the other hand, there is much in the delicacy of the finish and the loving elaboration of the detail to confirm the view

that, while the general design reveals the master's spirit and hand, the working out and execution are those of the pupil. A famous study of drapery in the Louvre collection of drawings, there attributed alternatively to Leonardo or Credi, but probably by the latter master, appears to us to be the design for that which in the altarpiece covers the lower limbs of the Madonna. The interesting if not a little repellent "Portrait of a Lady" in the Liechtenstein Gallery at Vienna, put forward by Dr. Müller-Walde and other German critics as from the hand of Leonardo himself, is by Morelli tentatively assigned to Verrocchio, while Dr. Frizzoni inclines to the opinion that it may be an early work by Lorenzo di Credi under the influence of his master.

We still feel unable to follow the eminent critic in his ascription of the Montoliveto "Annunciation" (No. 1288 in the Uffizi Gallery, and there ascribed to Leonardo da Vinci) to Ridolfo Ghirlandajo, although in the new volume he much elaborates and strengthens his case. The "Annunciation" appears to us still, to all intents and purposes, a work of the *Quattrocento*—more precisely of the last quarter of the fifteenth century; and the imitation, if imitation it be, is that of Leonardo in his earlier Florentine phase, not of the transformed and much more Milanese Leonardo who returned to Florence in 1503, and whose artistic relation to the youthful Ridolfo is shown in such productions of the latter as the "Goldsmith" of the Pitti Gallery, long accepted as the work of the greater master. As regards the interesting "Madonna and Child," No. 27 in the Berlin Catalogue—and there, though no longer without a query, ascribed to Mantegna—Morelli furnishes the most convincing grounds for excluding it from the list of the great Paduan's genuine works; but his positive ascription of the panel to Bartolommeo Vivarini, though it has a good deal in its favour, is more open to challenge. It must, however, be preferred to Dr. Bode's hypothesis, that the painting may perhaps be a Mantegnesque work of Giovanni Bellini. To that master's early Paduan productions it appears to us to bear hardly even the most superficial resemblance.

It may be remarked by the way that Lermolieff, in his repudiation of the theory of influences, goes a good deal too far in the opposite direction. Surely if we compare the later with the earlier phase of Muranese art—Antonio with Bartolommeo Vivarini—we can hardly resist the conclusion that the all-pervading influence of Mantegna did make itself felt in the work of the latter. Surely the art of the mighty Paduan asserted its encroaching power, whether at first or second hand, on all the chief schools of North Italy—on the Ferrarese, the Venetian and later Muranese, the Veronese, and the Vicentine. And, again, does not Mantegna's own early career show traces of various distinct influences? In addition to those of his master Squarcione, of Donatello, and perhaps of Jacopo Bellini, do we not find in his earliest productions echoes of the elder Muranese school itself? A comparison of

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Mantegna's early polyptychon, with single figures of St. Luke and other Saints, at the Brera, with a polyptychon by Giovanni and Antonio da Murano in the same gallery, should go far to convince the beholder that the younger master owes much to the elder as regards both the general arrangement of his altar-piece and the conception of some of the figures. To us it has always appeared that Mantegna asserted in Upper Italy a power of attraction analogous to that exercised north of the Alps by Roger van der Weyden, whose influence, however, extended itself over a much wider area than that commanded by the Paduan—including, as it did, the Netherlands, Germany, and even the Iberian Peninsula.

In dealing with the Lombard schools Morelli further discusses the art of Boltraffio, and gives the opinion, which we can hardly imagine being called into question by anyone acquainted with the picture, that the beautiful "Madonna and Child" in the gallery of Buda-Pest (there ascribed to Leonardo da Vinci) is really from the brush of Boltraffio, and not from that of an anonymous pupil of Leonardo. In the author's very best manner, because not overlaid with controversial matter, are the passages of the work dealing with the art of Bernardino Luini and Gaudenzio Ferrari. Indeed, Morelli may be said to have been the first to define the true position in North Italian art of Gaudenzio, whose pronounced and often annoying mannerisms should not blind us to the passion and power, to the pictorial splendour, of his works, both in fresco and in oils. Gaudenzio, as presented to us by Morelli, is no longer the exponent of a composite and artificially generated style, the friend and companion of Raphael (!). He stands forth as, even in his most mannered and least admirable performances, an artist of absolute originality. He is shown to have been legitimately and normally developed, on the one side from the parent school of Vercelli, on the other from the Milanese Bramantino, and to have imported into his art neither more nor less of the Raphaelian suavity than might be acquired unconsciously and at second hand by any Italian painter flourishing during the first half of the sixteenth century.

Dr. Gustavo Frizzoni's charming volume, reproducing with a commentary, as instructive as it is modest and unassuming in tone, the chief paintings in the choice collection left by Morelli to the city of Bergamo, is as fitting a monument as could be desired to the memory of his revered teacher and friend. While in general adopting and sometimes further developing his master's views, he does not scruple, in the rare cases where the facts of the case appear to call for it, to take up an independent attitude. Thus, he acquiesces in Dr. Bode's classification of the beautiful little "Tobias and the Archangel" in this collection; and elsewhere in the volume he records his newly-acquired conviction that the interesting little "St. Margaret," ascribed by Morelli to Timoteo Viti, and so frequently referred to in his works, is, though unquestionably a design for which Raphael's precursor is answerable, a copy and not an original.

Among the reproductions which grace the book are to be found the "Lionello d'Este" of Pisanello—not a pendant, be it noted, of the portrait just acquired by the Louvre, but a much smaller work than the latter; the "Death of Virginia" and the "Giuliano de' Medici" of Botticelli; the interesting Ferrarese "St. John the Baptist," the author of which is still to seek; the two beautiful "Madonnas," representing successive stages in the earlier practice of Giovanni Bellini; the rare and lovely little work of Moretto's early time, "Christ and the Woman of Samaria," &c. Among the works by Dutch masters may be noted, as especially interesting, the "Peasant's Family with the Satyr," a signed work by Barend Fabritius; the masterly "Smoker" by Jan Miense Molenaer; and the superb portrait of a young Dutch lady, which Dr. Frizzoni thinks may possibly be a likeness of Saskia by Rembrandt, but which appears to us rather the unusually fine production of a follower under the master's immediate influence. Morelli never affected to speak *ex cathedra* with regard to Netherlandish painting, of which he was, nevertheless, no mean judge. To his unerring instinct for what is fine and true in art, even when it has so few connecting links with that of his own land, these few admirably chosen specimens of the masters of Holland bear witness, even though we may not be able in every case to endorse without question the collector's own attributions.

Miss Constance Ffoulkes, to whose able pen we already owe an excellent translation of Morelli's volume on the Borghese and Doria-Panfilii Galleries, has now given us, with equal skill and accuracy, an English version of the second volume, dealing with the Galleries of Munich and Dresden. The translator had, to start with, a considerable acquaintance with the Italian schools of the golden prime, and she, moreover, enjoyed the advantage of receiving guidance and advice from Morelli himself, so that she found herself in every way well equipped to perform the arduous task so far successfully carried out by the publication of the present volume. We hope that she will be able to devote her energies to bringing before the public in an English dress the final volume with which we have now been dealing. The English translation has certain advantages over the original volume itself, seeing that it brings forward—in more than one instance for the first time in an English work on art—important illustrations not to be found in the German edition. Among these are the "Madonna and Child with Saints," by Giorgione, in the Prado Gallery at Madrid; the now famous "Venus" of the same master at Dresden; the Giorgione portrait at Buda-Pest, now recognised as that of the Venetian poet, Antonio Broccardo; the beautiful "Madonna of Paitone," by Moretto, so coarsely travestied in the Dresden copy first repudiated by Morelli; and the curious "Salome with the head of St. John the Baptist," by Bartolomeo Veneto, formerly put down to the school of Leonardo da Vinci, and first identified by Dr. Frizzoni as the work of this hybrid, puzzling painter.

CLAUDE PHILLIPS.

### THE CHAMPS DE MARS SALON.

Paris: April 24, 1894.

THE Société Nationale des Beaux-Arts has stolen a march on its rival, and will open its exhibition to-morrow; while the original Salon, that of the Champs Elysées, will open as usual on May 1. This artistic *coup de Jarnac*, and the charge of ten francs for admission to-day (Varnishing-day), afford another example of the mercantile spirit which now reigns in the world of art.

The most notable feature of this Salon is the large addition of foreigners. New-comers have joined the contingent of American, British, German, Danish, and Swedish artists who exhibited last year, and their work generally displays a most pleasing variety of talent and originality.

From a purely artistic point of view, the most novel portion of the exhibition is the collection of 280 *gouaches*, or water-colour drawings, by M. James Tissot, illustrating the life of Christ, in five parts—"The Childhood," "The Preaching," "The Holy Week," "The Passion," "The Resurrection." In addition, the same artist has sent views of Jerusalem and the country around painted in oils, and some eighty architectural designs, fragments of monuments, and ruins. For the last eight years M. Tissot has been engaged in this most difficult series of "compositions," which has been a labour of love and faith. Two rooms on the ground floor have been specially designed and decorated for him by M. Jambon, so that the collection may be viewed under the most favourable conditions. Chapter by chapter, almost verse by verse, M. Tissot has studied and portrayed the personages, the incidents, and the scenes in the life of Christ. The Apostles, the fishermen, Joseph the carpenter, the Pharisees and Sadducees, all the various types of Jews and Arabs, the Temple of Herod, Jerusalem, Nazareth, and all the familiar spots, are presented to us with life-like fidelity. This collection is a Salon in itself, though the remaining studies and pictures will not be exhibited until next year.

On reaching the galleries upstairs, we are at once attracted by M. Puvis de Chavanne's large decorative panels intended for the staircase and ceiling of the Hôtel de Ville. These splendid pieces of decorative art were exhibited unfinished last year; now they present a most admirable and complete series of highly ornamental pictures. The large panel at the end of Room I., occupied last year by M. Puvis de Chavanne's "Victor Hugo offering his Lyre to the City of Paris," is now entirely taken up with a Provencal landscape by M. Montenard. M. Roll has not sent any large canvas like his last year's "Fête à Versailles," but a series of varied and interesting subjects, among which is a very remarkable "Ouvriers de la Terre." It is an early morning effect, the moon not yet set: in the foreground a woman with her child clasped to her breast, while her husband, a country labourer, walks, his head bent, behind her; the tone of the picture is grey and sombre, corresponding with the expression of poverty, toil, and sorrow of the man and his wife. M. Dagnan's "Christ at Gethsemane" is the best of his four exhibits, deeply impressive and simple in treatment. The figure of Christ is wrapt in a dark mantle, which hangs straight from the shoulders, leaving no curves of drapery; the light is centred on the face, which wears a most beautiful expression of resignation and hope. The same artist's portrait of M. Bartet, of the Comédie Française, is an exquisite piece of finished work. Another fine portrait is that of the sculptor, Dampé, by M. Aman-Jean, who represents his friend in his leather apron, seated, his hands clasped on his knees, with a

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look full of deep thought on his face. The quaintly adorned wooden frame in which the portrait is set adds to the originality of the picture. A splendid piece of painting is M. Gandara's portrait of the Princesse de Chimay, close to which, in strange contrast, hangs Mr. Whistler's full-length of the Comte de Montesquiou-Fézensac, who looks as if he had just been summoned from the world of phantasms. Mr. Sargent's portrait of a pretty young lady in a décolleté velvet dress with spangled silver trimming, seated on a sofa of neutral fawn colour, the curtains behind and the background being of the same tone, is one of the best in the salon.

We miss the names of Watts, Burne-Jones, and Alma Tadema; but Messrs. Henry Moore, Guthrie, Lavery, and Stott of Oldham, are among the English exhibitors this year.

C. NICHOLSON.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. E. J. POYNTER, R.A., has been appointed director of the National Gallery, in succession to Sir Frederick Burton, who retires by reason of age.

In addition to the Royal Academy, the following exhibitions will open next week: at the Fine Art Society's—some paintings and sketches of "Military England of To-day," by Mr. J. B. Beadle; and also a collection of drawings of Venice, by the late Charles E. Herne, together with pictures contributed to the Herne Fund by members of the Royal Anglo-Australian Society of Artists; at Mr. J. Ichenhauser's gallery in New Bond-street, a collection of portraits of beautiful women and famous men, together with a few examples of the old Dutch masters; at the Gallery of Sacred Art (formerly the Doré Gallery), a new picture by Mr. Herbert Schmalz, entitled "Mary Magdalene"; and at the Carlton Gallery, Pall Mall, "The Derby, 1893," by Mr. G. D. Giles.

*Royal Academy Pictures, 1894*, will be published by Messrs. Cassell & Co. in five parts, as last year. The first of these will be ready early in May. Reproductions of some important pictures will appear exclusively in its pages.

MESSRS. W. H. ALLEN & Co. have in the press, for publication in May, a popular treatise on *The Art of Illustration*, by Mr. Henry Blackburn. It will contain information on drawing for the press and kindred subjects, with numerous illustrations.

THE Duke of York will preside at a lecture on "Future Researches in Palestine, and the Important Results to be Expected from Them," to be delivered by Major Conder on Tuesday, next, at 4 p.m. at the Westminster Town Hall. The proceeds will be devoted to the explorations at Jerusalem, for which a Firman has just been granted by the Sublime Porte.

THE seventh ordinary general meeting of the Egypt Exploration Fund will be held in the hall of the Zoological Society, Hanover-square, on Wednesday, May 23, at 4 p.m., with Sir John Fowler, the president, in the chair.

THE Dulwich Picture Gallery will be open on Sundays, from 2 to 5 p.m., during the months of May, June and July.

If the number of persons attending picture galleries when they are opened on Sundays be a proof of the success of the movement—or rather a justification of it—the Sunday opening of the Guildhall exhibition must at least be held to have been justified; for, on the first Sunday, so great was the throng that once, if not oftener, the doors had to be closed until there was some abatement of the crowd. The

movement, we observe, is spreading to the provinces, even if it did not originate there. One or more of the large corporation galleries in provincial places are open habitually on the Sunday; and at Cardiff a temporary loan exhibition has lately been organised, with a view of testing the popular demand for the privilege. Several local amateurs have contributed works by English masters of importance—Turner's "Ewenny Priory" and Romney's unusual "Italian Landscape, with Laundresses" figuring in the show—while three living artists—Mr. G. F. Watts, Mr. Albert Goodwin, and Sir E. B. Jones—have lent interesting pictures, in token, it may be presumed, of sympathy with the movement. It may be somewhat amusing to chronicle the fact that perhaps the most important picture shown at Cardiff by Mr. Watts is his portrait of the late Lord Shaftesbury. The irony of Fate has reserved strange treatment for that ever thoughtful and admirable philanthropist; for, while at Cardiff his portrait figures as one of the chief attractions of an exhibition from which he would certainly have felt it his duty to withhold his sympathy, his monument in London—Mr. Alfred Gilbert's Fountain—takes the form of an unabashed and valiant Cupid, directing his gaze, and presumably his arrow, towards the ladies in Piccadilly-circus. Of both these circumstances, let us trust that the shade of the deceased nobleman, in the Elysian Fields, remains unaware.

Is not the craze for Constable in what are, after all, sometimes the least masterly of his manifestations, carried to a length almost as ridiculous as the craze for orchids and postage stamps? On Saturday, at Christie's, over six thousand pounds was obtained for a canvas by this fashionable and potent craftsman, not comparable for one moment with such an admitted masterpiece as that which has for some years been an ornament of the National Gallery. The picture sold at Christie's made some mark at an exhibition at Lille, a few years earlier than the date at which the more memorable "Hay Wain" made its justified success in Paris. The Lille picture, though obviously not without some merits of force and originality, was scarcely in the best sense "representative"; and it is much to be feared that, in the matter of Constable, wealthy or speculative buyers are just now being led away by the clamour of a name.

THE last number of the *Mittheilungen* of the German Archaeological Institute (viii. 4) contains an elaborate review of Prof. Middleton's *Ancient Rome* by Dr. Ch. Hülsen, who asserts that it is a dilettante work, disfigured by inaccurate statements and drawings, and characterised by worse plagiarisms than those of which Mr. Middleton has himself complained. In the same number Dr. Hülsen also gives a convenient summary, with illustrations, of the recent discoveries made in connexion with the Pantheon.

We quote the following from the Athens correspondent of the *Times* :—

"Some interesting discoveries have just been made in Central Crete by Mr. Arthur Evans. The sites of two hitherto unknown primeval cities have been found, one with an acropolis and a votive grotto containing Mycenaean idols; the other at Goulas, with stupendous ruins, perhaps those of what was once the principal centre of the Mycenaean world, also with an acropolis and the remains of a primitive palace. Traces were also discovered of the Mycenaean system of writing, which seems to have been closely parallel with the Hittite and pictographic systems. Another system, apparently alphabetic, has been discovered, approaching more nearly to the Cypriote syllabary, the objects being reduced to linear forms."

#### MUSIC.

##### RECENT CONCERTS.

MR. MANNS'S annual benefit concert took place at the Crystal Palace last Saturday afternoon, when the programme contained two instrumental novelties. It commenced with the first of the three Overtures ("In der Natur") recently published by Dr. Dvorák under the general title "Triple Overture." The second and third were recently performed at the Palace, but surely they ought to have been all given at the same time; in the very first of the set there is a theme which plays a very tragic part in the third, entitled "Otello." The first has pleasing subject matter and picturesque orchestration; the music, of course, clever, is fresh and healthy, and there is more than one sign in it that Wagner and Grieg rank among Dvorák's favourite composers. The Triple Overture seems as if it required its poetical basis to be known; this is especially the case with the third section, but it is also necessary to establish the connexion between the various sections. Dvorák evidently works in the direction of programme music, and yet, as in his Symphony in G, he withholds the programme. It has been justly remarked that much so-called programme music is not such, while much music, supposed, from the absence of title, to be absolute, has really a poetical basis. The second novelty was a Fantasia for pianoforte and orchestra by M. Saint-Saëns, entitled "Africa." The piece is of comparatively loose construction; various themes, more or less characteristic, are heard. It is very fairly described in the programme-book as an "amusing and ingenious" work. It was admirably played by Miss Fanny Davies. The programme included Beethoven's Seventh Symphony, performed by the band under the direction of Mr. Manns with romantic feeling and *verve*. Miss Rina Allerton made her first appearance as a vocalist. While not successful in Beethoven's "Ah Perfido," she was heard to better advantage in Grieg's Solvejg's song. Miss Brema sang Schubert's "Erl King" with some power, but the song is far better suited for a baritone voice.

Master Bronislaw Huberman (of Warsaw) gave a violin recital at the Queen's Hall on Tuesday afternoon. It would be interesting to know his exact age. Some press opinions were given on the programme. According to one, Joachim, in June 1892, speaks of him as "the eight years' old boy"; yet, according to a testimonial, signed by a professor of the Paris Conservatoire in April, 1894, Master Huberman is still an "eight years' old" boy. Well, even supposing him to be in his teens, he is wonderful. He first played Mendelssohn's Violin Concerto, with Mr. Ganz at the pianoforte. At the outset, his intonation was not quite perfect, owing perhaps, to nervousness or excitement; but he soon recovered himself. The performance was remarkable for fine technique, intelligence, and feeling. The reading was modelled on that of Dr. Joachim, with whom, if we mistake not, Master Huberman studied for a while. He afterwards played a transcription of Chopin's early Nocturne in E flat, with astonishing skill and taste. But to our mind he was far more wonderful in a movement from a Bach Suite; the technical difficulties were overcome with ease, but the music was interpreted with marked intelligence, and with an *elan* quite surprising. Master Huberman will no doubt soon give a second concert. He appears to be a healthy boy, and to play as if he were really fond of music. He has already tried his hand at composition.

J. S. SHEDLOCK.

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